

# THE SOVIET SCHOOL OF CHESS

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**A Kotov and M. Yudovich**

*The* SOVIET  
SCHOOL *of* CHESS

*By*

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*and*

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## INTRODUCTION TO DOVER EDITION

*The Soviet School of Chess* is recognized as one of the classics of contemporary chess literature; at the same time, from a strictly political viewpoint, it must be read with considerable caution. Many of the technological works originating in the Soviet Union today unfortunately bear the stamp of a highly energetic propaganda machine, and even chess is not free of this influence. There are, therefore, many inconsistencies in this book which the reader will discover for himself after a careful reading; it is perhaps not amiss to enumerate a few of them here.

It is stated, for example, that the growth of the Soviet school took place immediately after the October Revolution in 1917; in actual fact, it was not until 1934, when the leading Soviet players began venturing to tournaments in other countries, that the USSR was recognized as any sort of chess power at all. As late as 1940 there were only five international Grandmasters in the Soviet Union.

The importance, furthermore, of Chigorin as the founder of the Soviet school is stressed and, while his contributions to chess theory have indeed been valuable, the authors would have us believe that without Chigorin the game of chess would have remained at the level it was at one hundred years ago. In this they are unfair to such great teachers of the past as Tarrasch and others. They refer, for instance, on page 19 to the seventeenth game of the famous Tarrasch-Chigorin match, criticizing Tarrasch's play but omitting the fact that he ultimately won the game.



## INTRODUCTION TO DOVER EDITION

In the light of proper theoretical knowledge, moreover, one needs to recall that the Lettish (or Latvian or Greco) counter Gambit was not, as stated here, invented by a group of players from Riga but was actually originated by Giachino Greco, an Italian master, in the early seventeenth century. The Latvians did devote a great amount of time and research to the development of the gambit, but proper credit for its "invention" belongs to the Italians.

One of the most striking inconsistencies lies, however, in the authors' approach to former World Champion Alexander Alekhine. Alekhine, the son of a wealthy Russian aristocrat, served in the Tsarist army and had to flee Russia at the time of the Revolution. He spent a short time in prison and was actually fortunate to escape with his life. After emigrating to France, he studied law at the University of Paris and became World Champion in 1927. In 1929 he became a French citizen. Nowhere in his writing do we find any indication that he was "keenly aware of his separation from his native land" or that "he had made a great mistake in leaving it in 1921." On the contrary, it is necessary to point out that there were strong pro-Nazi involvements attached to Alekhine's name during World War II. The authors refer to him however, as "Russia's greatest player" and many pages are devoted to his style of play and theoretical contributions. This "adoption" of Alekhine appears even stranger when one considers that Nicolai Grekov in his appraisal of the Soviet school, *Soviet Chess* (1948), barely mentions the existence of Alekhine, representing him with only one game—a loss to Botvinnik.

We do not wish to detract from the eminence that the Russians have earned in international competition recently. At the time of this writing, the Soviets do in fact dominate the chess world. This preeminence stems, however, rather from the great numbers of persons who play the game in the Soviet Union than from the inherent quality of their play. Over one million officially rated players and twenty

## INTRODUCTION TO DOVER EDITION

International Grandmasters are listed in Russia today. These are impressive figures, but when we consider that the United States, the second-place chess nation, has hardly 10,000 officially rated players while boasting *nine* International Grandmasters, we must take issue with the comment that "the rise of the Soviet school to the summit of world chess is a logical result of socialistic cultural development."

The reader will enjoy the many games and positions that are represented in *The Soviet School of Chess*, for many of the variations and discussions enrich our chess literature with theoretical contributions of importance. A keen eye should be used, however, to separate the propaganda from the truth. Specifically we should be aware that this book was originally published for dissemination among English-speaking peoples and that literature of this type, though helpful in our ultimate understanding of the game, is very often riddled with distortion. The publishers of this Dover edition are very much concerned that readers be aware of the propaganda techniques employed, even in the history of chess, by the Soviet Union.

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## INTRODUCTION

Chess has become a national game in the Soviet Union. It is played by millions of men, women and children. Large-scale tournaments are held regularly in factories, offices, schools and collective farms.

The rise of the Soviet school to the summit of world chess is a logical result of socialist cultural development. Soviet players have taken over the best traditions of Russia's outstanding masters of previous decades and considerably surpassed their achievements. They are renewing and enriching chess theory and practice.

The Soviet style of play is characterized by creative scope, boldness and energy in attack, plus tenacity and resourcefulness in defence. It is founded on scientific methods of studying theory and training for competitions.

The U.S.S.R. Chess Federation takes an active part in the activities of F.I.D.E., thereby promoting international contacts and chess progress the world over.

The authors of this book have endeavoured to show the sources of the vigour of Soviet chess and to outline its distinguishing features.

The games and endings give an idea of the play of leading exponents of the Soviet school. They make it clear that unity in creative approach by no means excludes a wealth of individual variety.

Previously published variations and analyses have been taken into account in the annotations.



# PART ONE

## CHAPTER ONE

### EARLY HISTORY

The origins of chess in Russia go back more than a thousand years. We find mention of the game in the early poems about Sadko and Ilya Muromets, and in other epics. Recent archaeological excavations in Novgorod, Kiev and Chernigov brought to light chess pieces of ancient times.

Numerous historical sources relating to the 16th and 17th centuries reflect the people's love of chess and the popularity of the game in Russia. An early 17th-century chess manual by Gustavus Selenus, for instance, cites a letter from Poland, written in 1581, which says that "the Russians, or Muscovites, play chess most ingeniously and with great diligence, and their skill in this game is such that, in my opinion, other nations cannot easily equal them."

References to chess, including ecclesiastical and governmental bans on the game, are to be found in official documents of those centuries. A 16th-century book of regulations entitled *Domostroy*, for example, forbade the game in a chapter on "Unseemly Behaviour." Fanatical clergymen associated the game played on 64 squares with witchcraft and heresy.

In the 18th century chess was already looked upon in Russia as a game which "develops a young man's mind and ingenuity."

Many testimonials to the skill of Russian players have come down to us from those times. It was only in the 19th century, however, that they began to delve into the theory of the game.

The first Russian manual to present a thorough and original treatment of problems of strategy and tactics was *The Game of Chess Systematized, with a Supplement Containing Philidor's Games and Annotations to Same*, by Alexander Petrov (1794-1867).

This outstanding Russian master held that the study of chess theory had to be both serious and deep, and that success in the



game could be attained by players who were industrious and gifted.

"A knowledge of the moves is not enough for a person to consider himself a player," he wrote. "In this respect chess is like poetry. You may know the laws of poetry but if you lack talent you cannot be a poet."

Petrov condemned the haphazard style of play common in his time, a style based on chance tactical finds and the opponent's blunders. "The player should not make a move, or even touch one of his men, unless he is able to give a reason for it," he said.

An important contribution to a correct understanding of opening principles was made by Petrov's criticism of the views of the French champion François Philidor (1726-1795) which predominated in that period.

Philidor, a player of great ability, propounded a thesis that Pawns are "the soul of the game." He worked out several opening systems in which he concentrated on building up a strong Pawn chain, and did not concern himself with developing his pieces.

Carried away by his ideas, Philidor went so far as to call 2 Kt-KB3 (after 1 P-K4, P-K4) an incorrect move because White blocks his King Bishop Pawn.

By his theoretical writings and the games he played Petrov demonstrated that Philidor's views were based on abstract principles divorced from reality, and that his dogmatic assertions hindered, in fact, progress in chess thinking.

Chess historians cannot ignore the fact that already in the formative period of the theory of openings a distinguished Russian master came out against doctrinarian views. In this respect the differences between Petrov and Philidor foreran the theoretical and tournament battles between Chigorin and Steinitz at the end of the 19th century.

Petrov's appraisal of Philidor's proposition that White should win if he makes proper use of his right of first move is also important from the standpoint of general problems of chess. "We cannot agree," he wrote, "with Philidor's opinion that the player who has the first move should necessarily win."

We should like to dwell a bit on this last point. It cannot be denied that, contrary to Philidor's intention, his viewpoint could only limit the scope of creative chess, introducing as it did an element of fatalistic predetermination into studies of the theory of openings.

Petrov rendered the art of chess a great service in that he realized its depth and inexhaustibility and vigorously refuted attempts to impoverish creative progress. A century later another member of the Russian school, Alexander Alekhine, dealt a crushing defeat to another decadent theory—that a draw is inevitable given ideal play by both sides. The purpose of the theory was to justify a narrow approach to chess, to explain away the so-called “grandmaster draws,” in which the two players evade the difficult problems arising on the board.

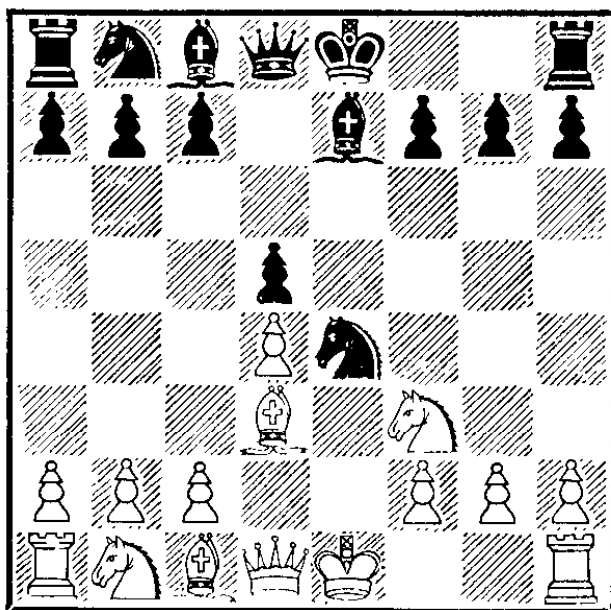
Petrov’s greatest analytical achievement was his strong and original opening structure in the defence which he introduced into tournament chess and which bears his name. This opening fully retains its significance today.

He realized that Black’s correct defence lies first and foremost in rejecting symmetrical positions, in which White’s advantage of first move might indeed prove to be significant.

Subsequently this avoidance of symmetrical positions became an important element in opening lines, receiving further development from Chigorin, Alekhine, Botvinnik and other leading representatives of our school.

Superficially Petrov’s Defence 1 P-K4, P-K4 2 Kt-KB3 Kt-KB3 appears to be a defence by means of symmetrical development. But that is not the case, as 3 KtxP makes impossible the reply 3 . . . KtxP, for 4 Q-K2 gives White a decided advantage.

The basic position in Petrov’s Defence arises after 1 P-K4, P-K4 2 Kt-KB3, Kt-KB3 3 KtxP, P-Q3 4 Kt-KB3, KtxP 5 P-Q4, P-Q4 6 B-Q3, B-K2.



This position is full of vitality and promises both White and Black diverse possibilities in attack and defence.

It is worth noting that at the beginning of the present century attempts were made to refute Petrov’s Defence by reverting to symmetry. We refer to 5 Q-K2 (after 1 P-K4, P-K4, 2 Kt-KB3, Kt-KB3 3 KtxP, P-Q3 4 Kt-KB3, KtxP).

Then may come: 5 . . . Q-K2 6 P-Q3, Kt-KB3 7 B-Kt5,

and if 7 . . . QxQch 8 BxQ, B-K2 Black lags behind in the development of his pieces and has some difficulties.

A correct decision here is to abstain from the exchange of Queens at White's K2. Again avoiding symmetry by 7 . . . B-K3, Black can obtain equal chances.

Concerning 2 . . . Kt-KB3 (after 1 P-K4, P-K4 2 Kt-KB3) Shiffers wrote: "This move is met with among old-time theoreticians too. They all thought it to be considerably weaker than other defences. . . . Petrov and Jaenisch, however, demonstrated by their games and analyses that with this move Black can equalize."

In his manual Petrov advanced a number of propositions which retain their worth to this day. His theoretical works convincingly give the Russian school priority in quite a few fundamental problems of strategy and tactics.

Petrov was one of the first theoreticians to show the significance of the Pawn centre and the need to strengthen it. "Constant support," he said, "has to be given the central Pawn. . . . When an opponent's Pawn attacks your centre you should not take it with one of your central Pawns in order not to break up your centre."

Vigorous play, in which he either held the initiative or strove to gain it, was typical of Petrov's style. He was an opponent of cautious, waiting tactics which had many followers in those days.

"It is much better to attack than to wait for an attack," his book advised. When a dangerous attack had to be repulsed, he considered thorough preparation for a counter-blow dealt at the proper moment to be a most important factor in successful defence.

"To be able to withstand and repulse a determined attack is a great art," Petrov wrote, "but one must also be able to retreat when necessary. A retreat does not yet mean that the campaign is lost, for a defensive game may turn into an offensive one."

Both at home and abroad the Russian master won wide recognition as an outstanding player and theoretician.

The magazine *Souremennik* (*Contemporary*) said in 1851: "Lovers of the game, or, rather, the science, of chess know about the unusual accomplishments of our compatriot Alexander Petrov, whose fame has spread far across Europe. Independently of his first-class strength as a player, experts of all nations have long appreciated his great services in the theory of the game."

Later, however, the historians of Russian chess failed to give a worthy appraisal of Petrov's part in the development of the game and in laying the foundation for the rise of the Russian school.

This neglect is all the more incomprehensible and inadmissible in the light of what Chigorin said about the first Russian master in his magazine *Shakmatny Listok* (*Chess Sheet*) in 1881: "No other name is so well known among Russian chess players as that of Alexander Petrov."

It is indicative that Chigorin started his book on openings with an analysis of "Petrov's Defence, or the Russian Game."

Another splendid chess player of St. Petersburg, who collaborated with Petrov in working out the basic lines in Petrov's Defence and a number of other theoretical problems, was K. A. Jaenisch (1813-1872), professor of mechanics at the Railway Institute.

Jaenisch was one of the most distinguished chess theorists of his day. Petrov was the better player of the two and had a deeper understanding of the game, but Jaenisch was superior in the art of analysis.

Unfortunately, in the history of chess the same fate befell Jaenisch as was experienced by inventors and scientists of tsarist Russia whose original work failed to receive the renown it deserved. Even the studies by Soviet chess historians (M. S. Kogan, N. I. Grekov, G. Y. Levenfish and others) did not give due prominence to this colourful figure.

In 1842-1843 Jaenisch published a two-volume work, *A New Analysis of Chess Openings*, containing a number of original studies of various systems which had not been subjected to analysis before that time. In his presentation of opening theory he gave it a scientific quality which distinguishes it today. As Jaenisch himself pointed out, many of the variations in his book had been checked by Petrov. Furthermore, Petrov had placed a number of his own analyses at Jaenisch's disposal.

Speaking of Jaenisch's independent creative thinking and his brilliance as an analyst, we must emphasize his priority in the elaboration of many important opening schemes.

Jaenisch was the first to study one of the main defences in the Queen's Gambit (1 P-Q4, P-Q4, 2 P-QB4, P-K3) and he gave a deep and thorough criticism of the defence 1 P-Q4, P-Q4 2 P-QB4, P-QB3. The defence move P-KB4 in the Ruy Lopez is his discovery.

Many chess manuals published in other countries arbitrarily call the variation initiated by 3 . . . Kt-KB3 in the Ruy Lopez, after 1 P-K4, P-K4 2 Kt-KB3, Kt-QB3 3 B-Kt5, the "Berlin" Defence for some reason or other. This is absolutely incorrect, for it was Jaenisch who worked out the defence and recommended it in his book.

Jaenisch's book contains the first analysis of the Sicilian Gambit (1 P-K4, P-QB4 2 P-QKt4). In it the reader will also find variations of the opening which later came to be called Nimzovich's Defence. We refer to 1 P-K4, Kt-QB3 2 P-Q4, P-Q4.

After 1 P-K4, P-K4 2 P-KB4, PxP 3 B-B4, Kt-KB3 4 Kt-QB3, Jaenisch made a thorough investigation of an ingenious defence beginning with 4 . . . P-QB3.

This enumeration of Jaenisch's discoveries in the field of openings could be enlarged considerably, but even without that the conclusion is clear: Jaenisch, Petrov's collaborator, was one of the most remarkable investigators of the opening in the entire history of chess.

With the publication of Jaenisch's book, said Chigorin's *Shakhmatny Listok*, "chess theory finally assumed its inherent scientific, analytic form."

Jaenisch's *A New Analysis of Chess Openings* was translated into English twice. It was, in effect, the first scientific manual on openings, giving a broad systematization of all opening principles.

The book served as a basis for opening manuals published abroad, including the well-known German manual of von Bilguer, the first edition of which called it a classic. "All the openings are worked out very thoroughly and contain many new and highly interesting variations, some of which we present in abridged form throughout this book."

A favourable appraisal of Jaenisch's services and achievements in chess theory, and also of the significance of his work as a factor in cultural progress, was given by progressive Russians.

The magazine *Otechestvenniye Zapisky* (*Fatherland Notes*) said in 1842, in a lengthy review of the book: "Mr. Jaenisch's *A New Analysis of Chess Openings* is a book every lover of chess needs, for it contains not only a detailed exposition of the true theoretical principles of the game but also a systematic collection of everything discovered hitherto by writers of all nations, *plus a large number of absolutely new openings.*" (*Our italics.*)

Prominent chess contemporaries of Petrov and Jaenisch were the gifted masters I. S. Shumov, S. S. Urusov and V. M. Mi-

khailov. They also contributed many new ideas which broadened and deepened opening theory.

In 1859-1861 the magazine *Shakhmatny Listok* published S. S. Urusov's *Guide to the Study of Chess*. Continuing and deepening the analytical investigations of Petrov and Jaenisch, Urusov affirmed the leading part played by the works of Russian theoreticians. *Shakhmatny Listok* called his book an "original composition containing numerous new discoveries in the opening and the end-game."

In 1857 Urusov proposed an original gambit arising after 1 P-K4, P-K4 2 B-B4, Kt-KB3 3 P-Q4, PxP 4 Kt-KB3.

The attack White obtains after 4 . . . KtxP leads to interesting complications.

Various manuals on the opening call this, for some reason, "Keidansky's Gambit," but we maintain that the credit for its invention belongs to Urusov.

To sum up, the birth of the Russian school, which registered outstanding successes, is bound up with the names of the first Russian masters and theoreticians Petrov, Jaenisch and their contemporaries.

Already at that time they exerted a considerable influence on chess thought all over the world. The English *Chess Players' Magazine* commented in 1867 that Russian players "have begun to exercise their influence on chess in Europe."

Emmanuel Shiffers (1850-1904), "Russia's chess teacher," as enthusiasts of the game called him, did a great deal to popularize chess in Russia.

A prominent international master with substantial tournament achievements to his credit, Shiffers realized the social and cultural significance of chess and worked untiringly to unite the country's lovers of chess and to elaborate problems of theory and instruction. He wrote many articles on chess, and also a textbook.

Shiffers was the first in Russia to deliver a course of public lectures on chess theory. The lectures, given in the hall of the St. Petersburg Chess Association in 1889, aroused great interest. "The public lectures on chess theory delivered last year by our noted player, E. S. Shiffers, were an outstanding event," the magazine *Shakhmaty (Chess)* declared in 1890. "They were attended by about 100 persons, who listened to the lecturer with pleasure. . . . These lectures, the first experiment of the kind in Russia, enjoyed a big and deserved success."

Due credit must be given Shiffers as a teacher who trained a number of gifted players, chief among them Mikhail Chigorin.

## CHAPTER TWO

### FOUNDER OF THE RUSSIAN SCHOOL

Mikhail Chigorin (1850-1908), founder of the Russian school, was an indefatigable theoretician and one of the strongest players of his time.

Chigorin's life is an example of how difficult it was, in tsarist Russia, for a member of the non-privileged classes to develop his gifts, an example of the obstacles that faced a man who dedicated himself to the advancement and popularization of his beloved art among the people.

Mikhail Chigorin began to take a serious interest in chess rather late, at the age of 23. Before long, however, he became the best player in St. Petersburg and the whole of Russia, and then the winner of many international tournaments and one of the chief contenders for the world title.

Although Chigorin did not succeed in winning the world title he played an exceptional role in the history of chess, in the formation of chess theory. To this day his penetrating views on strategy and tactics and his outstanding innovations in the opening amaze us by their originality and everlasting youthful freshness. They are, moreover, an important aid to masters in their theoretical investigations and tournament play.

Books have been written about Chigorin as a player, theoretician and public figure.\*

Here we shall dwell only on his theoretical views, which

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\* N. I. Grekov, *M. I. Chigorin, Great Russian Chess Player*. Physical Culture and Sports Publishing House, 1949; N. I. Grekov, *120 Selected Games of M. I. Chigorin*. Physical Culture and Sports Publishing House, 1950. (Both in Russian.)—Ed.

played a tremendous part in the subsequent development of the Russian school.

Chigorin loved chess boundlessly, and he devoted the whole of his life to it. It was this great love, and his faith in the social significance of the art of chess, which kept up his spirits in the most difficult times. Maintaining lofty principles in his efforts to advance chess, Chigorin fought against the profanation of the art by "magnanimous" patrons.

A few clubs, with several dozen members, less than 200 subscribers to the chess magazine, public collections in order to finance Chigorin's chess trips abroad—these examples should give an idea of the unenviable position of the game in Russia in those days.

Chigorin made heroic efforts to raise the prestige of chess in Russia, and to form the All-Russian Chess Association. He contributed significantly to the popularization of the game by his numerous lecture and exhibition tours of Russian cities and his newspaper and magazine articles.

When the magazine *Shakhmatny Listok* began to operate at a loss because it lacked sufficient subscribers, Chigorin supported it from his own modest personal means.

Chigorin greatly influenced the development of chess in Russia. He was, first and foremost, a master of striking originality and creative force, and it was this that determined his role in the formation of the Russian and Soviet school.

Chigorin's chess talent came to the fore in the period when the views formulated by Steinitz, the first world champion, and developed by that prominent grandmaster, Dr. Tarrasch, held sway throughout the chess world.

Notwithstanding his high opinion of Steinitz' skill and numerous contributions to theory, Chigorin carried on a dispute with him over matters of principle for a number of years.



Mikhail Chigorin



The "modern school," as Steinitz and Tarrasch called it, strove above all to establish immutable laws applicable in every situation in chess. The creative process during play, as this school saw it, consisted in bringing the position on the board and the planned move into conformity with laws and rules that had been established once and for all.

Chigorin rebelled against the restriction of creative thinking by dogmatic laws, and he stood up for his views both in theory and in practice.

It was necessary, Chigorin said, to take into account all the concrete features of the position, and to make a dynamic appraisal of each position and its combinational possibilities. He clearly saw that the development of chess thought and technique would inevitably overthrow many old conceptions.

Tarrasch and the masters and critics who supported him claimed that they had formed a "modern school," while Chigorin represented out-dated views, i.e., the old school.

Steinitz and Tarrasch failed to understand the essence of creative thinking in chess, which they tried to subordinate to abstract and unrealistic principles. It is clear today that their views were erroneous and narrowed down the rich content of chess.

Chigorin could not reconcile himself to the efforts of the "modern school" to emasculate creative thought in chess by fitting the entire substance of the art into the framework of rules they had invented. Laying bare the vulnerable aspects of the Steinitz and Tarrasch theories, he came forward with a number of new principles relating to strategy and tactics in all stages of the game; in a word, he presented a new understanding of chess.

The Russian champion's creative imagination, his critical attitude towards the pronouncements of recognized authorities, his quest of the new, and, finally, his deep faith in the limitless creative possibilities of chess made his investigations a major contribution to theory.

It would be wrong, however, to think that Steinitz, chiefly, and Tarrasch did not contribute anything to chess theory.

Steinitz did a great deal to develop chess strategy and elaborate the fundamentals of positional play. In its early period the Steinitz school was progressive. But when Steinitz himself, and particularly his followers, turned the school's ideas into a dogma, they became a hindrance to further progress in chess.

One can only marvel at the depth of Chigorin's understanding of chess. His views on the essence of the game have survived

the passage of time and today guide the creative thinking of chess players.

It will suffice to examine the following instructive example.

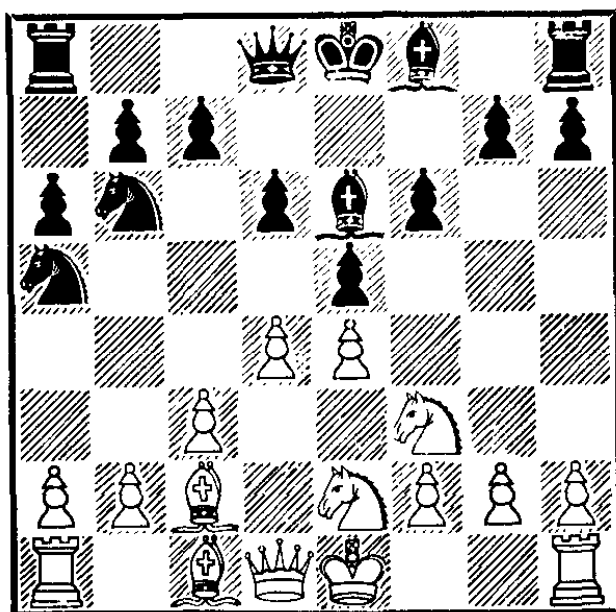
The 17th game of the Tarrasch v. Chigorin match opened with: 1 P-K4, P-K4 2 Kt-KB3, Kt-QB3 3 B-Kt5, P-QR3 4 B-R4, Kt-B3 5 Kt-B3, P-Q3 6 P-Q4, Kt-Q2 7 Kt-K2, P-B3.

Chigorin's comment on that move was: "Again something new!" exclaims the D.Sch.\*

"This something 'new,' I should like to point out, is sure to be met in every game in general for games do not repeat themselves from opening to mate."

8 P-B3, Kt-Kt3 9 B-Kt3, Kt-R4 10 B-B2, B-K3.

"The Knight at R4 is poorly placed,' say the critics. (Chigorin had in mind Tarrasch's well-known rule that a Knight at the edge of the board is not in a good position—*Authors.*) *But then why does the Knight occupy a splendid position on the same square in the Two Knights' Defence?*" (*Our italics.*) "The critics maintain that the Knight at R4 'is poorly placed,' but I clearly saw that White could not in any way turn that poor position to his advantage."



Many similar comments by Chigorin could be cited.

The creative, specific approach enriched chess, leading as it did to a larger number of original and beautiful combinations in the games played by Chigorin and his pupils. That Chigorin's interpretation of problems of strategy was correct is convincingly shown by his own creative achievements and those of his followers.

Today, more than half a century after the controversy between Chigorin and Tarrasch, the world's leading players adhere to the teachings of the founder of the Russian school. One could not wish for better proof of their correctness.

Chigorin deeply analyzed positions. His love of analysis, and his ability to analyze, have been taken over by his pupils and followers, particularly by the members of the Soviet school.

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\* *Deutsche Schachzeitung*, a German chess magazine.—Ed.

Looking through the magazines and books of those days we find many splendid annotations, with interesting variations and analyses, written by Chigorin. These studies take in all the stages of the game.

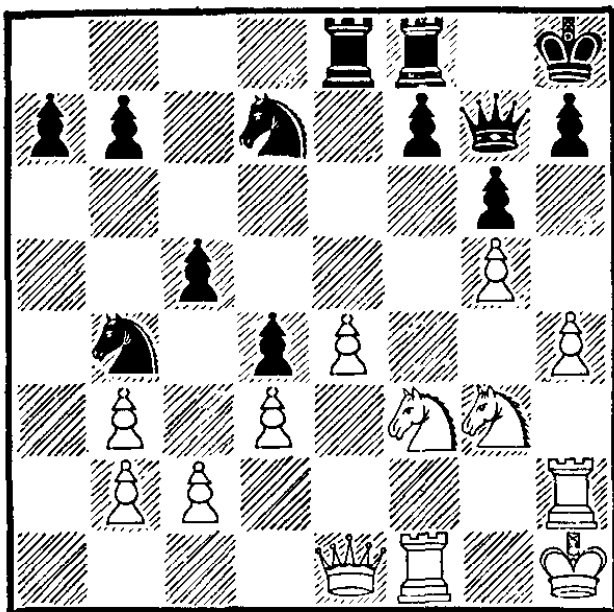
By his searching analysis and creative approach Chigorin infused new life into many openings. His contribution to the theory of the Evans Gambit, the King's Gambit and the Two Knights' Defence is generally known. To this day his variations in the Ruy Lopez are employed in international tournaments. He evolved a new defence in the Queen's Gambit, elaborated the King's Indian Defence and successfully tested the Slav Defence in practice.

A fact worthy of special mention is that it was none other than Chigorin who introduced the King's Indian Defence into tournament practice; half a century later it became a formidable weapon in the hands of Soviet masters. One can hardly name an opening which Chigorin's penetrating mind did not study, or a player who contributed as much as he did to opening theory.

The Russian master's outstanding combinational and tactical skill was something even his adversaries on matters of theory could not help but recognize. They tried their hardest, however,

to belittle the work he did to advance strategy, claiming that he underestimated the role of defence and did not know how to defend difficult positions.

An analysis of many games shows that Chigorin was a genuine innovator in the sphere of defence as well. He has given us classical examples of how gradually to build up a counter-attack while on the defensive. Here is a typical instance:



This was the position after the 28th move in the Mason v. Chigorin game at the London international tournament in 1883. Formidable though his opponent's attack on the King's flank seems, Chigorin (Black) finds a way not only of defending himself but of striking a strong counterblow in good time.

The game continued with: 29 P-R5, K-Kt1! 30 P-R6, Q-R1 31 Q-Q2, P-B3 (this advance shows that the cornered Black

Queen exerts a strong influence on the entire game) 32 Q-B4, Pxp 33 Q-Q6, R-B2 34 R(R)-B2, Q-B3 35 QxQ, RxQ 36 P-K5, R-B5 (it is bad to play here 36 . . . KtxKP 37 Kt-K4, RxKt 38 RxR, KtxR 39 Kt-B6ch) 37 KtxKtP, RxR 38 RxR, RxP 39 KtxP, KxKt 40 P-B3, KtxP 41 R-B7ch, KxP 42 RxKt, KtxP 43 Pxp, Pxp 44 RxKtP, P-Q6, and Black, overcoming his opponent's stubborn resistance, wins the end-game.

Technique is always an important factor of victory, and particularly so in the end-game, where it is sometimes decisive. Chigorin's end-game technique was on a high level. In fact, some of his end-games are classics. Let us examine, for example, his well-known Rook ending in an encounter with Tarrasch (Budapest, 1896).

Here Chigorin (White) has only an insignificant advantage, but he exploits it with consummate skill.

The game continued as follows:

28 . . . P-KR4 29 R-QB7, R-R4 (here Tarrasch proposes a draw but Chigorin refuses and then brilliantly brings out the latent resources of the position) 30 K-B4, K-B1 31 P-B3, K-Kt1 32 R-QR7, K-B1 33 P-Kt4, Pxp 34 Pxp, R-R8?

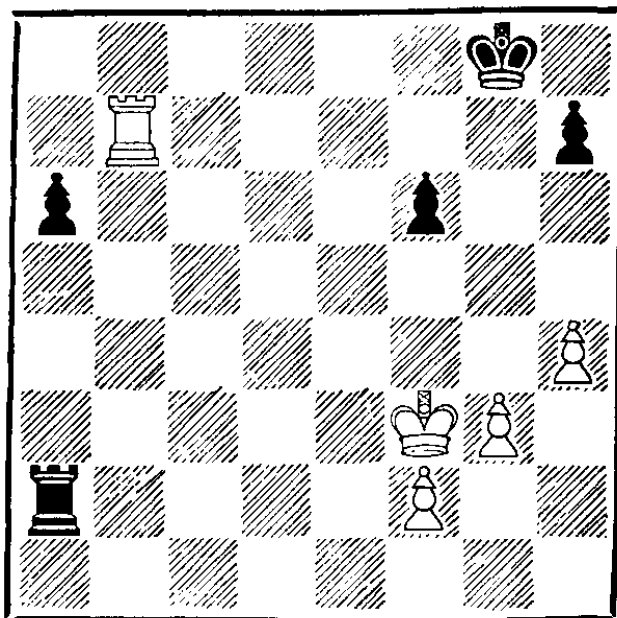
As Master G. Friedstein has shown in an interesting analysis published in 1949, Black could have attained a draw by 34 . . . K-Kt1 35 P-R5, R-QKt4

36 RxP, K-Kt2 37 R-R7ch, K-Kt1!, and White's King cannot break through across the fifth rank.

35 K-B5, R-B8ch 36 K-Kt6, R-B5 37 P-Kt5! Pxp (if 37 . . . RxP, then 38 R-R8ch, K-K2 39 Pxpch) 38 Pxp, R-QR5 39 R-R8ch, K-K2 40 K-R6, P-R4 41 P-Kt6, R-R8 42 P-Kt7, R-R8ch 43 K-Kt6, R-Kt8ch 44 K-R7, R-R8ch 45 K-Kt8, R-R8 46 R-R7ch, K-K1 47 R-R6, R-R8 48 RxP, R-K8 49 R-R5, R-KKt8 50 R-K5ch, and Black resigns.

Another example is Chigorin's victory in the 18th game of his match with Tarrasch.

Chigorin was true to himself in the end-game as well. He always sought combinational potentialities which inject fresh life into technique and enrich chess.



"A possible combination lies hidden in each position, and each combination proceeds from a position," he said. "Everything depends on the specific situation on the board and the ability to grasp it."

### MIKHAIL CHIGORIN'S CONTRIBUTION TO OPENING THEORY

Mikhail Chigorin was the first in the history of chess to raise, and correctly answer, the question of the connection between theory and practice. He did not separate theory from practice and place it on a higher level, as Steinitz and Tarrasch did. Chess theory, he pointed out, was developing all the time. "As we know, that which theory recognizes today is rejected tomorrow," he wrote in 1901. He understood that theory and practice in the art of chess are inseparable, and that only their unity can assure genuine progress.

Commenting on the state of theory in his day, Chigorin said: "Not infrequently . . . the theoretical is a synonym of the stereotyped. For the 'theoretical' in chess is nothing more than that which can be found in the textbooks and to which players try to conform because they cannot think up anything better or equal, anything original."

He passionately and tirelessly urged his pupils to develop an original, creative approach to chess theory, to strive constantly to enrich its ideas and variations.

"Both in conversations and in chess books and memoirs we often come across the words 'theoretical,' 'it would be more theoretical,' and the like," he said. "Moreover, what is usually meant by 'theoretical' are moves which are generally accepted, which one meets all the time, and whose only advantage is that they have been studied more than the others.

"Actually, however, there can be found, in nearly every opening, moves not inferior to the theoretical ones if a strong and experienced player can make them the starting point of an entire combination. *In general, the game of chess is much richer than is to be gathered from the existing theory, which endeavours to compress it within definite narrow bounds.*" (Our italics.)

Among Chigorin's major discoveries in the sphere of openings, first mention should be made of his profound studies of the basic problems.

The Russian champion was the first to systematize numerous opening positions in which the loss of tempo in developing the pieces does not worsen the position, this loss being compensated by more essential advantages obtained later on.

This strategy holds valid, as a rule, in closed positions. We should like to point out, in this connection, the incorrectness of the view, widely current in chess literature, that Chigorin was an investigator chiefly of open games. N. I. Grekov, the well-known historiographer of Chigorin, was undoubtedly right when he said in one of his books: "Chigorin contributed perhaps more to the theory of closed variations than to the theory of open games."

We should like to emphasize at this point that Chigorin had an altogether different approach to the concept of tempo than Tarrasch, who often substituted a concrete analysis of the position by dogmatic arguments about gained or lost tempi.

The following notes by Chigorin to a Pillsbury v. Blackburne game in 1901 are indicative. After 1 P-K4, P-QB4 2 Kt-KB3, Kt-QB3 3 Kt-B3, P-K3 4 P-Q4, P×P 5 Kt×P, Kt-B3 6 Kt(Q)-Kt5, B-Kt5 White played 7 P-QR3.

Chigorin said: "In his collection of 300 games, Dr. Tarrasch reasons thus about the last move: 'Once White has moved his Knight to Kt5 he ought to go on to Q6 and check. By P-QR3 White loses not less than three tempi. Because of its very insignificance the move P-QR3 is equivalent to one (lost?) tempo. Then the exchange of the Kt at Kt5 (and not the Knight at B3) which has made three moves, for the Bishop, which has made one move, is equivalent to two tempi. Hence White has lost three tempi. Nevertheless,' Tarrasch adds, 'this variation, despite its incorrectness, has been met with many times in tournament games.'

"Most likely the reason players continue to use it, incidentally, is because they cannot grasp the subtle reasoning about 'lost tempi.' Indeed, in playing B-Kt5 and then taking the Knight at B3 with that Bishop, Black makes not one move but two.

"The chief and a more serious reason why 7 P-QR3 is now to be met more often lies in the personal initiative of the player, who has the boldness to assume that even with 'three lost tempi' and the 'idiotic' move, as Tarrasch called 7 P-QR3, White gets a better game than with 7 Kt-Q6ch with its practically inevitable continuation of 7 . . . K-K2 8 B-KB4, P-K4 9 Kt-B5ch, K-B1 10 B-KKt5, P-Q4 11 PxP, QBxKt, etc."

Chigorin's appraisal, it should be added, has withstood the test of time, while Tarrasch's scholastic arguments now appear ludicrous and naive. Present-day theory regards 7 P-QR3 the best move in that position.

It is difficult to overestimate the significance of another discovery of Chigorin's which has become the foundation of most of the present-day opening systems: a discovery whose profound meaning became clear only many years after the Russian champion's death.

We refer to his idea that it is fully possible to combat a Pawn centre by exerting pressure with pieces on the central Pawns. Chigorin gave practical expression to this idea—an amazing idea for that period—in his defence in the Queen's Gambit (1 P-Q4, P-Q4 2 P-QB4, Kt-QB3).

Subsequently, Chigorin's idea was amplified and perfected. It lies behind many present-day opening systems, such as, for example, Nimzovich's Defence, the Gruenfeld Defence and the Ragozin Defence.

Pressure by pieces against the Pawn centre has become the fundamental problem of modern opening strategy.

Now let us go on to a brief review of Chigorin's theoretical studies.

## OPEN GAMES

*Giuoco Piano.* This is an opening which Chigorin chose in tournament play on more than one occasion. After 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—B4, B—B4 he employed the restrained 4 Kt—B3 or 4 P—Q3. He found here many interesting possibilities of gradually setting up active operations on the K-side and in the centre.

The opening of the following game, played at the Monte Carlo International Tournament in 1902, is characteristic.

<i>Chigorin</i>	<i>Tarrasch</i>
White	Black
1 P—K4	P—K4
2 Kt—KB3	Kt—QB3
3 B—B4	B—B4
4 Kt—B3	Kt—B3
5 P—Q3	P—Q3
6 B—K3	B—Kt3
7 Q—Q2	B—K3
8 B—QKt5	O—O
9 B×Kt	P×B
10 P—Q4	B—R4
11 Q—Q3	Q—Kt1
12 O—O!	Q×P
13 B—Q2!	B×Kt

14 B×B	Q—Kt4
15 P×P!	B—B5
16 Q—K3	Kt—Kt5
17 Q—Kt5	

and White, developing a strong attack, goes on to win the game.

Chigorin made the keen observation that White, in following this line of development, should not be in a hurry to move his Bishop to KKt5.

"Attention should be paid," he said in one of his articles, "to moves which at first glance seem good, as if cramping the adversary's play, but which actually create a poor position. For example, after 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—B4, B—B4 4 O—O, Kt—B3 5 P—Q3, P—Q3 one should avoid playing B—KKt5. I should like to note in general that cramping Black's Knight in this way is usually advantageous after Black has castled on the K-side."

Chigorin had a sceptical attitude towards the variation 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—B4, B—B4 4 P—B3, which was then in vogue. Of the Meller Attack, arising after 4 . . . Kt—B3 5 P—Q4, P×P 6 P×P, B—Kt5ch 7 Kt—B3, Kt×KP 8 O—O, B×Kt 9 P—Q5 he said, "I believe Black has the possibility of repulsing this attack." None of the subse-

quent investigations and analyses have shaken the Russian master's appraisal.

*Evans Gambit.* Chigorin was one of the biggest connoisseurs of this involved and interesting opening in which White sacrifices a Pawn for an attack. What undoubtedly attracted him were the sharp positions with varied combinational possibilities that so often arise in this gambit.

Chigorin's fondness for the Evans Gambit followed from his general approach to the struggle on the chess-board. Describing his tastes in chess, he wrote, "Owing to my weakness for attacking, I am always ready to play for the side which I feel has at least the hint of a possibility to attack."

New continuations were worked out by Chigorin in many variations of the Evans Gambit, to which he devoted numerous analyses.

Eloquent testimony to Chigorin's profound understanding of the Evans Gambit is his score of 12 games won, six lost and five drawn out of the total of 23 tournament and match games in which he used it against Steinitz, the world champion. It is worth noting that these games were in the nature of a controversy on a point of principle, for Steinitz often declared that the Evans Gambit was "incorrect."



*Two Knights' Defence.* After 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—B4, Kt—B3 Chigorin considered the continuation 4 Kt—Kt5, P—Q4 5 P×P, Kt—QR4 to be to Black's advantage. He won not a few brilliant games using this defence, including a famous encounter during his match by cable with Steinitz. Playing White, Chigorin usually replied to 3 . . . Kt—B3 with 4 P—Q4.

*Danish Gambit.* The following characteristic appraisal of this opening (1 P—K4, P—K4 2 P—Q4, P×P 3 P—QB3, P×P 4 B—QB4, P×P 5 QB×P) was given by Chigorin in an article he wrote in 1891:

"Strong players act wisely when they do not risk proposing the Danish Gambit in an important encounter with a top-notch opponent. The pretty games met with in the press show us merely a weak defence by Black, thanks to which White's attacks are sparkingly consummated."

*King's Gambit.* Chigorin had a high opinion of this opening and was an unsurpassed master of its numerous variations. "Magnificent attacks," he wrote, "follow from the gambits, prominent among which is the King's Gambit, one of the most interesting parts of the theory of openings."

As N. Grekov correctly

notes in his book about Chigorin, the purely positional methods introduced into the King's Gambit by the Russian master exercised a special influence on the treatment of this opening. When he played the King's Gambit, Chigorin was willing to take even such a step as an early exchange of Queens in order to bring out his adversary's positional weaknesses. In Chigorin's day, that was regarded with surprise. Nowadays it is the line followed by Bronstein, Keres and other Soviet aces in playing the King's Gambit as White.

Today, as half a century ago, an important element in understanding the King's Gambit (in which the last word has by no means yet been said) is Chigorin's precept that "In gambits one should not strive for an immediate return of the gambit Pawn."

Chigorin's appraisal of the King's Counter-Gambit (1 P—K4, P—K4 2 P—KB4, P—Q4) is highly interesting. Tarrasch had called it a complete refutation of the King's Gambit, but the Russian master said, "With the counter-gambit 2 . . . P—Q4 Black, by sacrificing a Pawn in his turn, can get quite a good attack, but if White correctly repulses the attack he remains with an extra Pawn."

The experience of recent years has shown that Chigorin appraised the real significance of the counter-gambit more correctly than many of his contemporaries.

*Ruy Lopez.* In this popular opening Chigorin elaborated the chief methods of defence for Black, methods that have withstood the difficult test of time and are today the most significant.

"This opening gives White a very substantial game and a more sustained attack than many other openings, without any sacrifice whatsoever," Chigorin said in his general appraisal of the Ruy Lopez. "If Black follows a correct defence he does not, however, give White an advantage."

At that time this was a bold statement, for the Ruy Lopez was dreaded by Black in most international tournaments. It was Chigorin who first solved the problem of defence in the Ruy Lopez. The significance of this contribution may be judged by the fact, for instance, that Alapin, the well-known theoretician, proposed, half in jest and half in earnest, that a Black Pawn should be placed on QR3 in the initial set-up to prevent 3 B—Kt5.

The system which Chigorin investigated in detail and is rightfully named after him is of

particular theoretical importance in the Ruy Lopez. We refer to the continuation 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—Kt5, P—QR3 4 B—R4, Kt—B3 5 O—O, B—K2 6 R—K1, P—QKt4 7 B—Kt3, P—Q3 8 P—B3, O—O 9 P—KR3, Kt—QR4 10 B—B2, P—B4 11 P—Q4, Q—B2.

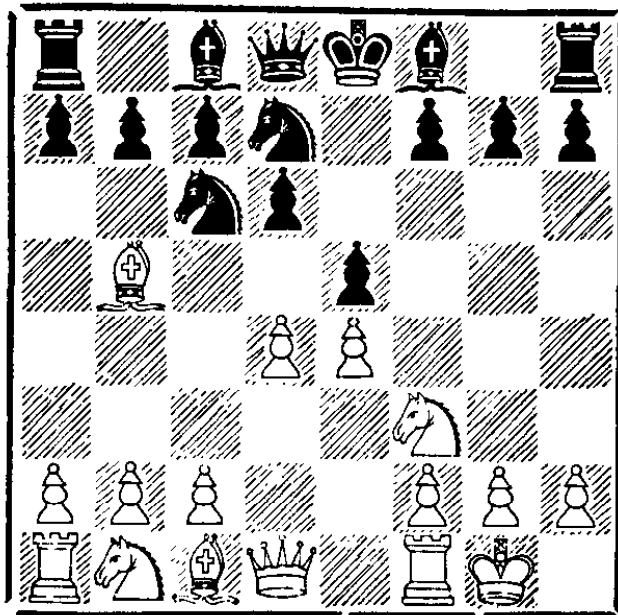
Speaking of how deeply and correctly Chigorin, the founder of the Russian school, understood positions, and how far ahead he was of his contemporaries in this respect, we should like to compare his realistic analyses with the groundless arguments of Tarrasch. For example, in an annotation to one of the games at the Carlsbad International Tournament of 1911, Tarrasch said the following about the position in the Ruy Lopez after 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—Kt5, P—QR3 4 B—R4, Kt—B3 5 O—O, B—K2:

"This defence has suffered a complete fiasco at the Carlsbad tournament. White's attack was nearly always crowned with success, which, incidentally, is not surprising. In all the systems of defence in which Black locks in his King Bishop by P—Q3, his position, as I have already demonstrated, is cramped."

Describing positions of this kind, Chigorin said, "Not every cramped position indicates

that the other side has a better game."

Another defence which Chigorin introduced into tournament chess and is of major importance in the theory of the Ruy Lopez is KKt—Q2. He employed this defence for the first time in the third game of his match with Tarrasch (1893). The game opened as follows: 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—Kt5, Kt—B3 4 O—O, P—Q3 5 P—Q4, Kt—Q2.



From the doctrinaire's point of view, the second move with the same piece in the opening, before all the forces have been developed, is incorrect. Chigorin, however, perceived the profound substance beneath this outwardly "un-aesthetic move," as Tarrasch would have put it.

Black firmly holds his positions in the centre and preserves a reliable defence.

The game continued with 6 Kt—B3, B—K2 7 Kt—K2, O—O 8 P—B3, B—B3.

Black has again made a second move with a piece already developed. His main purpose now is to bolster up the K4-square.

The viability of this system of Chigorin's has been confirmed in tournaments of recent years, in particular, by many of Grandmaster Smyslov's games.

Considerable research still remains to be done on another of Chigorin's profound ideas, bound up with B—K3. We have in mind the following variation: 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—Kt5, P—QR3 4 B—R4, Kt—B3 5 O—O, B—K2 6 R—K1, P—QKt4 7 B—Kt3, P—Q3 8 P—B3, O—O 9 P—KR3, B—K3. This was first played by Chigorin against Schlechter at Cambridge Springs in 1904.

Black proposes the exchange in order to eliminate the Bishop at QKt3, one of White's main pieces for a subsequent attack against the K-flank.

The defence 9 . . . B—K3 is still used today.

## SEMI-OPEN AND CLOSE OPENINGS

A study of Chigorin's chess heritage shows his understanding of positions to be superior to that of his contemporaries. His strategical and tactical views were far ahead of those of the Steinitz and Tarrasch school.

The following statement by Chigorin is indicative:

"The desire to take advantage as quickly as possible of a move by your opponent which at first glance seems unnatural, incorrect, may lead you into an attack along a false line. Definite positional advantages are acquired little by little only through gradual development of your forces and extremely circumspect playing, and then the possibility of dealing your opponent a decisive blow will appear."

The above statement by Chigorin aptly reveals the incorrectness of Tarrasch's view that a strong move must necessarily be "natural" (as Tarrasch understood it, of course).

Chigorin's research into semi-open and close games is of fundamental importance, for it distinctly brought out creative possibilities which were new in that period.

*Chigorin Opening.* When, after 1 P—K4, P—K3, Chigorin first played 2 Q—K2 most

of the critics regarded it as sheer eccentricity. Indeed, could there be a more "unnatural" move? White brings his Queen into play before his other pieces and, besides, blocks his King Bishop.

Chigorin's opponents energetically set about searching for a refutation to this opening. They were unable to find one, however. Applying his system of play in international tournaments and in matches with the world's leading players, Chigorin invariably demonstrated its viability and effectiveness.

How did the idea of 2 Q—K2 arise? Here are Chigorin's words: "I must say that the origin of this move has to be attributed, in a considerable degree, to chance. I indicated it half in jest during a private conversation with a group of players. Examining this move later, however, I saw that it did not at all deserve a jesting attitude. I was struck by a remote resemblance with the position in one of my games with Steinitz: 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—Kt5, Kt—B3 4 P—Q3 P—Q3 5 P—B3, P—KKt3 6 QKt—Q2, B—Kt2 7 Kt—B1, O—O 8 B—R4, P—Q4 9 Q—K2. By this Queen move Steinitz avoided the need to take Black's Queen Pawn with

his King Pawn, which is defended by his own Queen Pawn.

"This gave me the idea of the moves P—KKt3, B—Kt2, P—Q3, a plan which I later elaborated. . . .

"In the first four games of the match with Dr. Tarrasch, 2 Q—K2 completely deprived the French Defence of its usual character; this move lent it a specific quality in the other games, too.

"At any rate, it should be discussed only in association with the entire plan arising from it, and by no means separately, as the chess critics did."

This last idea is particularly important. Chigorin correctly pointed out that the opening is not an inert scheme for the development of forces but is organically bound up with the subsequent plan of battle.

Here are some games in which the Chigorin Opening was used.

Chigorin v. Tarrasch (second game of the match).

1 P—K4, P—K3 2 Q—K2, P—QB4 3 Kt—QB3, Kt—QB3 4 Kt—B3, P—QR3 5 P—KKt3, Kt—Q5.

"One of the journals," Chigorin said, "commented, 'A natural move, for Black gets an open Queen Bishop file and forewarns the formation of a centre (?) by White.' This is an example of the hasty

annotations we meet with right and left."

6 Q—Q3, Q—Kt3 7 B—Kt2, Kt—K2 8 Kt×Kt, P×Kt 9 Kt—K2, Kt—B3 10 P—QB3, P×P 11 KtP×P, and White has a good position.

Chigorin v. Tarrasch (fourth game of the match).

1 P—K4, P—K3 2 Q—K2, P—QB4 3 P—KKt3, Kt—QB3 4 Kt—KB3, B—K2 5 B—Kt2, P—Q4 6 P—Q3, Kt—B3 7 O—O, O—O 8 Kt—B3, P—QR3 9 B—Kt5, P—R3 10 B—B4, P—QKt4 11 QR—K1, P—Q5 12 Kt—Q1. White firmly entrenched himself in the centre and launched an attack on the K-side.

Chigorin v. Tarrasch (sixth game of the match).

1 P—K4, P—K3 2 Q—K2, P—QB4 3 P—KKt3, Kt—QB3 4 B—Kt2.

"Is it necessary to forestall Kt—Q5, a move not dangerous to White and in essence useless to Black, by playing 4 P—QB3?" Chigorin asks in his annotation. He goes on to show convincingly that there is no need for this. Here is another example of his deep appraisal of position and correct understanding of the significance of tempo.

4 . . . Kt—Q5 5 Q—Q3, B—K2 6 Kt—QB3, B—B3 7 Kt—Kt5, Kt×Kt 8 Q×Kt, Q—Kt3 9 Q—K2.

It would appear that White, by making four of his first

nine moves with the Queen, was following an incorrect strategy. Chigorin established in his researches, however, that "in some openings, where the attack does not arise immediately after a certain move, as is usually the case in gambits, moves of one kind or another in the opening do not have any particular significance for the development of the game."

A fact worthy of note is that of the ten games in the match with Tarrasch in which he first employed this opening, Chigorin won five, lost three and drew two.

Here is another example of Chigorin's interpretation of this opening:

Chigorin v. Rubinstein (All-Russian Tournament, 1903).

1 P—K4, P—K3 2 Q—K2, Kt—QB3 3 P—KB4, Kt—Q5 4 Q—Q3, P—QB4 5 Kt—KB3, Kt—QB3 6 Q—K2, B—K2 7 Kt—B3, P—Q4 8 P—Q3, Kt—B3 9 P—KKt3, with an interesting double-edged battle.

The Chigorin Opening is rarely used nowadays. The last word in this original system undoubtedly has not yet been said, however. It will produce many an interesting game in important tournaments.

Finally, here are two examples of the Chigorin Opening from Soviet tournaments.

Romanovsky v. Yudovich (11th U.S.S.R. Championship, 1939).

1 P—K4, P—K3 2 Q—K2, P—QB4 3 Kt—KB3, Kt—QB3 4 P—KKt3, B—K2 5 B—Kt2, Kt—B3 6 O—O, O—O 7 P—Q3, P—QKt3 8 Kt—B3, P—Q4 9 P—K5, Kt—Q2 10 B—B4, B—R3 11 P—QR4, R—K1 12 KR—K1, QR—B1 13 Kt—QKt5, B—Kt2 14 Q—Q2, P—QR3 15 Kt—B3, Kt—B1, with rich possibilities for both sides.

Kotov v. Gusev (Moscow Championship, 1952).

1 P—K4, P—K3 2 Q—K2, Kt—KB3 3 P—KKt3, Kt—B3 4 B—Kt2, P—K4 5 Kt—KB3, B—B4 6 P—B3, P—Q3 7 O—O, B—KKt5 8 P—KR3, B—Q2 9 P—Q3, B—Kt3 10 Kt—R3, P—QR4 11 Kt—B4, B—R2 12 B—K3, B×B 13 Kt×B, O—O 14 Kt—R4, B—K3 15 Q—B3, Q—Q2 16 P—KKt4, with superiority for White.

During its author's lifetime this opening did not receive any generally recognized name, and critics called it an irregular opening. Chigorin's own words aptly refute the critics. "Many people," he said, "accept an opening as 'regular' after it has been given a name. But there undoubtedly are quite a few 'regular' openings without names and 'irregular' ones with names."

*French Defence.* In the variation 1 P—K4, P—K3 2 P—Q4, P—Q4 3 Kt—QB3, Kt—KB3 4 B—KKt5, B—Kt5, 5 P—K5, P—KR3 Chigorin recommended an interesting continuation: 6 P×Kt, P×B 7 P×P, R—Kt1 8 P—KR4.

Now Black is forced to reply with 8 . . . P×P or else White moves to R5, forming a strong passed Pawn. After 9 Q—R5 or 9 Q—Kt4 White obtains a variety of attacking possibilities.

*Sicilian Defence.* Chigorin made a noteworthy contribution to theory by his comprehensive elaboration of the methods of attack in what is known as the closed variation of this opening. It should, in all justice, be associated with his name.

Here is an example of how he employed it as White in a game during a match with Shiffers in 1897:

1 P—K4, P—QB4 2 Kt—QB3, Kt—QB3 3 P—KKt3, P—Q3 4 B—Kt2, P—K4 5 KKt—K2, P—B4 6 P—Q3, Kt—B3 7 P—B4, BP×P 8 QP×P, B—Kt5 9 P—B5, B—K2 10 P—KR3, B×Kt 11 Kt×B, O—O 12 O—O, R—B1 13 P—B3, K—R1 14 P—KKt4, and now White launches a decisive attack on the K-side.

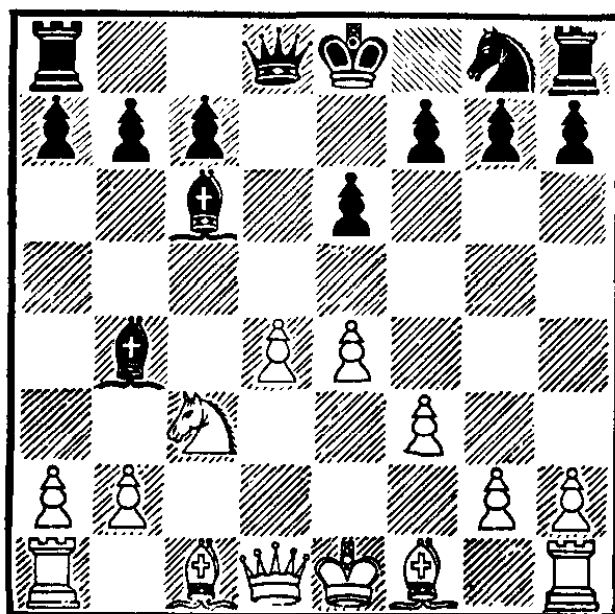
Chigorin carried through a similar plan of attack on the K-side in the other games where he used the variation.

Appraising the close variation, Alekhine said, "A good system of play against the Sicilian Defence. Chigorin, incidentally, was particularly fond of it."

*Chigorin Defence.* As we have already noted, the defence introduced by Chigorin in the Queen's Gambit (1 P—Q4, P—Q4 2 P—QB4, Kt—QB3) played an exceptionally important part in the development of chess. Chigorin fought White's Pawn centre by exerting pressure against it with his pieces.

Here is an example of how Chigorin applied his system:

Pillsbury v. Chigorin (St. Petersburg Match-Tournament, 1895-96). 1 P—Q4, P—Q4 2 P—QB4, Kt—QB3 3 Kt—KB3, B—Kt5 4 P×P, B×Kt 5 P×Kt, B×BP 6 Kt—B3, P—K3 7 P—K4, B—Kt5 8 P—B3.



White has what Tarrasch called an "ideal" Pawn centre. Pillsbury was no doubt quite satisfied with the situation on the board.

By a sudden counter-blow, however, Chigorin reveals the dynamic power of his position.

8 . . . P—B4 9 P—K5, Kt—K2 10 P—QR3, B—R4 11 B—QB4, B—Q4 12 Q—R4ch, P—B3 13 B—Q3, Q—Kt3 14 B—B2, Q—R3 15 B—Q1, B—B5, and Black has an indisputable advantage.

After 1 P—Q4, P—Q4 2 Kt—KB3 Chigorin usually played 2 . . . B—Kt5, following the same line of building up pressure on the centre with his pieces. The variation with 2 . . . B—Kt5 is fully realistic and applicable.

*Slav Defence.* Variations of this defence with the moves 1 P—Q4, P—Q4 2 P—QB4, P—K3 3 Kt—QB3, P—QB3 were worked out in detail by Chigorin. Soviet players, as the reader may be aware, have developed this into one of the most important defence systems in the Queen's Gambit. The Meran Variation and the Slav Gambit are topical opening problems on which distinguished theoreticians are working continuously.

Subsequent developments have shown that Tarrasch was mistaken when he said of this defence that "the pattern of Pawns at QB3, Q4 and K3

is disadvantageous, for it does not exert sufficient pressure on the centre and cedes the attacking position to the adversary. If the Queen Bishop is locked in besides, the position is altogether bad."

Tarrasch praised, instead, his own defence: 1 P—Q4, P—Q4 2 P—QB4, P—K3 3 Kt—QB3, P—QB4. After 3 . . . P—QB4 he put an exclamation mark. Present-day views, however, are much more on the side of Chigorin, who said at the time, "Dr. Tarrasch and others find the move (3 . . . P—QB4) a good one, as a matter of fact, the best in the given situation. We, however, find it premature, to say the least."

*King's Indian Defence.* Russian Defence, or Chigorin's Defence, is what we believe the defence 1 P—Q4, Kt—KB3 in which Black subsequently fianchettoes his King Bishop should properly be called. Even Chigorin's opponents in the sphere of chess theory admitted that it was he who had worked out the fundamentals of this defence and introduced it into tournament play.

As is generally known, the research and the games of Soviet masters have turned the King's Indian Defence into one of the most important modern openings.

Here are examples from Chigorin's games which convin-



cingly show that the Russian champion was the founder of this opening.

Fahrni v. Chigorin (Nuremberg, 1906). 1 P—Q4, Kt—KB3 2 Kt—KB3, P—Q3 3 B—B4, P—KKt3 4 P—K3, B—Kt2 5 B—Q3, QKt—Q2 6 Kt—B3, P—QR3 7 B—KKt5, P—B4, and Black has a good game.

In his annotation to this game, Tarrasch said, after 1 P—Q4, Kt—KB3 2 Kt—KB3, P—Q3: "Chigorin employed this variation three times in that tournament (in games with Marshall and Tarrasch, besides this one) and he played it flawlessly each time. Not a single one of the Russian master's three adversaries was able to obtain the slightest advantage in the opening."

Marshall v. Chigorin (Nuremberg, 1906). 1 P—Q4, Kt—KB3 2 P—QB4, P—Q3 3 Kt—KB3, QKt—Q2 4 B—B4, P—KKt3 5 Kt—B3, B—Kt2 6 P—K4, P—B4 7 P×P, Kt×BP 8 P—K5, KKt—K5 9 Kt×Kt, Kt×Kt 10 Q—Q5, P×P with a good game for Black after 11 Q×Qch, K×Q 12 Kt×P, B—K3 13 R—Qlch, K—K1 14 P—B3, P—KKt4.

The novel idea of forcing an early exchange of Queens, at the price of castling, in order to bring out White's positional weakness has re-

ceived further development in present-day chess.

In sub-variations of this defence, Chigorin brought his Bishop out to K2. Note, for instance, the following openings:

Tarrasch v. Chigorin (Nuremberg, 1906). 1 P—Q4, Kt—KB3 2 P—QB4, P—Q3 3 Kt—QB3, QKt—Q2 4 Kt—B3, P—K4 5 B—Kt5, B—K2 6 P—K3, P×P 7 P×P, O—O 8 B—K2, R—K1 9 O—O, Kt—B1 10 R—K1, P—KR3 11 B—K3, B—B4, and Black has a reliable position.

Salwe v. Chigorin (match in Lodz, 1906). 1 P—Q4, Kt—KB3 2 P—QB4, P—Q3 3 Kt—QB3, QKt—Q2 4 P—K4, P—K4 5 P—Q5, B—K2 6 B—Q3, Kt—B1 7 Kt—B3, Kt—Kt3 8 P—KR3, O—O, and Black has quite a satisfactory game.

Duz-Khotimirsky v. Chigorin (Moscow, 1907). 1 P—Q4, Kt—KB3 2 P—QB4, P—Q3 3 Kt—QB3, QKt—Q2 4 P—K3, P—K4 5 B—Q3, B—K2 6 KKt—K2, O—O 7 Kt—Kt3, R—K1 8 O—O, Kt—B1 9 P—B4, P×QP 10 P×P, P—Q4. An acute battle follows.

Cohn v. Chigorin (Carlsbad, 1907). 1 P—Q4, Kt—KB3 2 P—QB4, P—Q3 3 Kt—QB3, QKt—Q2 4 P—K4, P—K4 5 KKt—K2, B—K2 6 P—KKt3, O—O 7 B—Kt2, R—K1 8 O—O, B—B1, with a solid position.

Janowski v. Chigorin (Carlsbad, 1907). 1 P—Q4, Kt—KB3 2 Kt—KB3, P—Q3 3 P—QB4, QKt—Q2 4 Kt—B3, P—K4 5 P—K3, B—K2 6 B—Q3, P—B3 7 O—O, Q—B2 8 B—Q2, O—O 9 R—B1, R—K1 10 Kt—KKt5, Kt—B1. Black's position is not worse.

Incidentally, in his latest book on the theory of openings Ruben Fine, the American

grandmaster, calls the system in which Black develops his Bishop on K2 the Chigorin Defence.

The general conclusion is clear. Chigorin was an outstanding investigator in the theory of openings. He was far ahead of his time and developed a number of important opening lines which fully retain their significance today.

## CHAPTER THREE

### RUSSIA'S GREATEST PLAYER

The most gifted of Chigorin's numerous followers was, of course, Alexander Alekhine (1892-1946). In his creative thinking and in his attitude towards the art of chess Alekhine had much in common with Chigorin. Alekhine developed the characteristic features of our school. Besides, he formulated psychological laws of competitive chess and, applying them in practice, scored magnificent victories in matches and tournaments.

What Alekhine and Chigorin had in common, first and foremost, was a great love of chess. They both gave the whole of their lives to it, without reservation.

Chigorin and Alekhine worked tirelessly to raise the status of chess as a people's art. They fought the view, widespread in their time, that chess is only a form of recreation. They looked on it as a serious art, in which they strove to produce works of aesthetic merit.

"To me chess is not a game but an art," Alekhine said. He saw its aim to be "scientific and artistic achievements which place chess on a level with the other arts."

Alekhine's views on theory, his methods of play in highly complicated positions and his attitude towards the laws of strategy remind us a great deal of Chigorin.

Like Chigorin, Alekhine did not seek to equalize the game when playing Black. Instead of trying to weaken and eliminate, by exchanges, the initiative White gained by the first move, he boldly fought to build up a full-fledged counter-game. Playing not on the defensive but as an equal, he mounted audacious counterattacks; he aimed from the very outset to create coun-

terattacking possibilities. As a result, in a number of openings he found flexible systems enabling Black to launch a vigorous counter-game at once. In Alekhine's Defence, for instance, Black attacks White's King Pawn in the first move and allows the centre to be seized by Pawns. Subsequently Black's counter-attack against the Pawn centre fully compensates for the temporary advantage in space which White obtained in the early moves. Alekhine worked out the principle of energetic counterattack in the opening to perfection and applied it extensively in tournament play.



Alexander Alekhine

Besides this he contributed many new ideas to the understanding of the initial stage of the game. Moreover, he discovered a large number of opening systems and variations.

Alekhine widely introduced into his play two original and very important principles of strategy in the opening: illegitimate disruption of balance, and the concrete tactical opening. By applying them he was able to discern the subtlest features of a position and often to settle the outcome of a game in the early moves. Indeed, no other master had so many games which to all practical intents were won in the initial stage.

Let us examine these two principles.

In his annotation to the Alekhine v. Marshall game (New York, 1927) which opened with 1 P—Q4, Kt—KB3 2 P—QB4, P—K3 3 Kt—KB3, Kt—K5, Alekhine said of Black's third move: "A move which contradicts all the principles—both the old formula ('do not make several moves in the opening with the same piece') and the present-day view ('pressure on the central squares is usually more effective than occupying them'). Another drawback is that it entails the unnecessary assumption of certain obligations, which enables White, already on the next move, to work out the entire plan of further struggle.

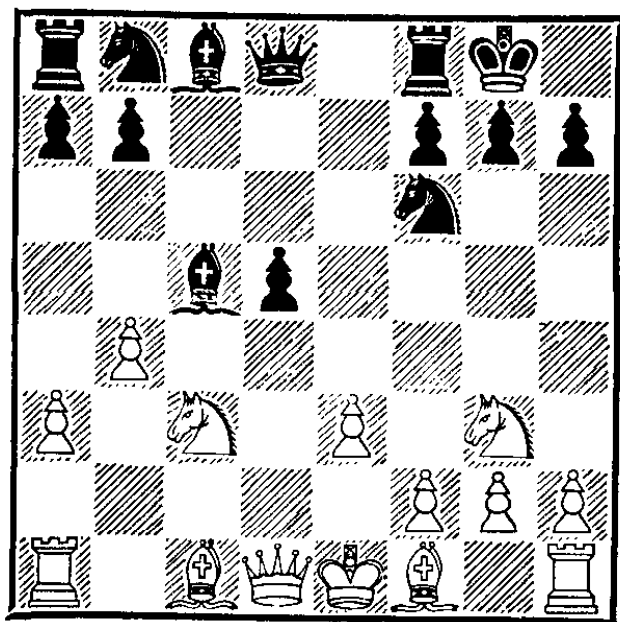
"In short, it is typical of the opening mistake which I call 'illegitimate disruption of balance.'"

In keeping with his appraisal of Black's third move, Alekhine sought a way of quickly punishing him for having disrupted balance and, playing 4 K $\text{Kt}$ —Q2! soon gained the upper hand.

Alekhine's games provide many examples of strict punishment for the disruption of balance during development in the opening. He felt himself in duty bound, as it were, to mete out such punishment.

The essence of the second important principle, the "concrete tactical opening," is that here the active side utilizes not a mistake made by the opponent but barely discernible weakness in the latter's position. Once he had disclosed these weaknesses, Alekhine attacked them with maximum energy, resourcefulness and imagination. As a result, many of his victories were

gained in the opening by unexpected beautiful attacks based on a correct account of the most minute features of the position.



In the 25th game of the Alekhine v. Euwe return match this is the position that arose after 1 P—Q4, K $\text{t}$ —KB3 2 P—QB4, P—K3 3 K $\text{t}$ —QB3, B—K $\text{t}$ 5 4 P—K3, O—O 5 K $\text{t}$ —K2, P—Q4 6 P—QR3, B—K2 7 P×P, P×P 8 K $\text{t}$ —K $\text{t}$ 3, P—B4 9 P×P, B×P 10 P—K $\text{t}$ 4.

At first glance White (Euwe) has an excellent position. He can follow up the seemingly forced retreat of the Bishop by posting his Bishops at K2 and K $\text{t}$ 2, after which he has a good attack against the isolated Q-Pawn.

However, Alekhine subtly perceived that White, carried away somewhat in building up his Pawn structure, had lagged behind in development. This enabled Black immediately to engage Euwe in a violent battle and win it, since he had a larger number of developed pieces in action.

There followed 10 . . . P—Q5! 11 P×B (White has to do this, for the seemingly logical 11 K $\text{t}$ —R4 leads to 11 . . . P×P 12 Q×Q, P×Pch 13 K—K2, B—K $\text{t}$ 5ch, and then Black takes the Queen with check) 11 . . . P×K $\text{t}$  12 Q—B2 (Euwe does not

see the subtle reply Alekhine has up his sleeve, otherwise he would have chosen 12 Q×Q, R×Q 13 Kt—K2, Kt—K5 14 P—B3, Kt×P, with only a slightly better end-game for Black) 12 . . . Q—R4 13 R—QKt1, B—Q2! 14 R—Kt3 (there is no other possibility of averting the terrific threat of B—R5, but even so Alekhine carries out a beautiful manoeuvre and accomplishes his plan of utilizing the weakness which White allowed to creep into his position in the opening) 14 . . . B—R5 15 Q×P, Q—Q1. Now White has to give up the exchange since his Rook cannot withdraw because of mate on his Q1. In the subsequent moves Alekhine neatly realizes his material advantage.

In their attitude towards the most important stage of play, the middle game, the resemblance between Alekhine and Chigorin was great. Alekhine had much the same understanding as Chigorin of strategy and tactics; they held the same view on the positional fundamentals of chess, the view characteristic of our entire school.

Throughout his career Chigorin waged an uncompromising struggle against the dogmatic teachings of Steinitz and Tarrasch. Alekhine also fought the Tarrasch school, which predominated in the West in his day, and carried on a battle with Capablanca on points of principle. Their match for the world title in 1927 was an encounter not only between the two strongest players, both at the height of their powers, but also between two schools, between two fundamentally different views on the art of chess.

Alekhine maintained that chess provides great scope for creative thinking, for works of aesthetic value. Polemizing with the theories of the "decline of chess" and "the draw death," he wrote: "The reformists claim that progress in theory leads to the death of chess, and they propose reviving the game by changing its rules. But what does that claim imply?

"In the first place, a supercilious attitude towards intuition, towards imagination, towards all the elements which raise chess to the level of an art. In consequence, this impoverishes creative thinking in chess."

Compare the above with the following pronouncement made by Lasker in 1921: "Chess does not have long to keep its secrets. The fatal hour of this ancient game is approaching. In its present state chess will soon perish from a draw death."

Compare, also, Alekhine's opinion of the creative principle in chess with the viewpoint of Capablanca, Euwe and Gruenfeld,

to whom, Alekhine said, the "what" in chess was more important than the "how," the sole object being to win the game.

The rejection of a creative approach led to stagnation in chess thought.

In addition to his struggle with the dogmatic doctrine, Alekhine fought new trends which propagated all manner of hyper-modernistic tricks and strove to divert players from a clear understanding of the logical essence of the game.

Chigorin and Alekhine affirmed, theoretically and in practice, a specific approach to the solution of the problems presented by each position. Grandmaster Reti described Alekhine as always "striving to avoid being taken in by the seeming simplicity of a situation, by the seeming naturalness of the moves." Neither Chigorin nor Alekhine denied the existence of definite laws in chess, and they followed them, but they did not consider the laws to hold in all cases and situations.

Tarrasch and his adherents maintained that every loss of a tempo was a great sin and practically tantamount to losing the game. Alekhine and Chigorin often gave up a tempo for a definite end. While keenly aware of the value of time in chess, and in ordinary circumstances always careful not to lose a single tempo, the founders of the Russian school did not let this factor prevent them from pursuing an important positional objective. The following example is indicative.

Playing White against Rubinstein at The Hague Tournament in 1921, after 1 P—Q4, P—Q4 2 Kt—KB3, P—K3 3 P—B4, P—QR3, Alekhine appraised Black's third move as loss of a tempo. In reply he made several moves in succession with the same piece, not considering them loss of tempi. As he saw it, it was not a matter of mechanically counting the pieces moved out of their original place, but of making moves according to a specific plan to gain an advantage in the given position.

After carefully weighing the fine points of the position, Alekhine found a precise plan: 4 P—B5, Kt—QB3 5 B—B4, KKt—K2 6 Kt—B3, Kt—Kt3 7 B—K3. (The first "loss of a tempo" according to Tarrasch, and besides, blocks the King Bishop. However, Alekhine correctly calculated that in the given position it was important to preserve the Bishop from exchange and to keep Black from moving P—K4.) 7 . . . P—Kt3 8 P×P P×P 9 P—KR4! (White makes several Pawn moves in the opening, something against which Tarrasch always protested. Yet the energetic advance of this Pawn leads White to a win-

ning position.) 9. . . . B—Q3 10 P—R5, KKt—K2 11 P—R6! P—Kt3 12 B—Kt5, O—O 13 B—B6!

"This is far from the usual position after the 13th move in the Queen's Gambit," Alekhine said. "Three of White's first 13 moves were with his Rook Pawn and four with the Bishop, after which he was close to, if not already in, a winning position.

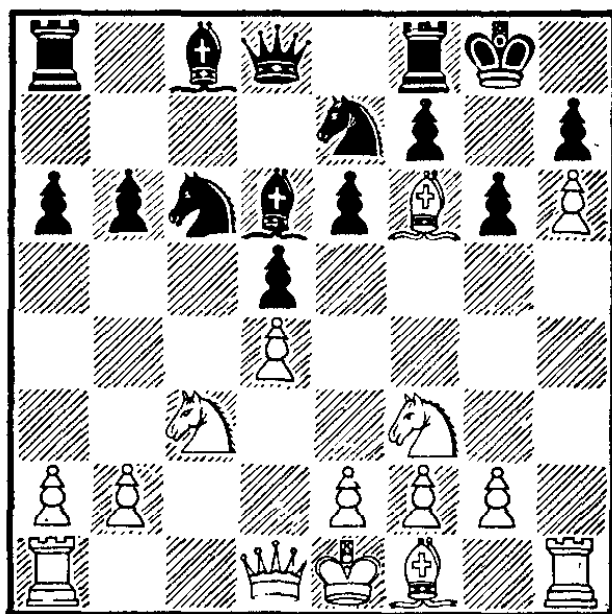
"Apropos of the original opening in this game much has been said about the new 'hypermodern' technique, the 'neoromantic' school, and so forth. Actually, it is all much simpler.

"Black made several eccentric moves in the opening (3 . . . P—QR3; 5 . . . KKt—K2; 6 . . . Kt—Kt3). If White had not reacted to them (had he played, for example, 7 P—K3 instead of 7 B—K3 or 9 P—KKt3 instead of 9 P—KR4) these moves finally would have given Black a good game.

"And it was not at all pretentiously, but only in obedience to necessity, that I advanced my Pawn in order to prevent Black from obtaining an advantage in the centre.

"As a rule, however, such experiments in the opening are entirely out of keeping both with my temperament and my style."

After his superb play in the opening, Alekhine vigorously followed up his advantage and won the game.



Alekhine had the same concrete approach to the other elements of positional play. We have already mentioned his view on the centre; he held similar views on Pawn superiority on the flanks, on the superiority of two Bishops, etc. What mattered to him were not abstract, theoretical advantages, but real, effective advantages in the given position. That is why we find such an abundance of beautiful combinations in Alekhine's games.

In the end-game, too, we see much in common between Alekhine and Chigorin. Both considered end-game technique to be a most important weapon, in many cases deciding the outcome of a game. Accordingly, they worked tirelessly to perfect it; their heritage contains many fine examples of the end-game.



As we have noted, Alekhine took over many of his predecessor's principles. He did not merely assimilate them, however: both in his theoretical works and in his playing he developed the main lines of chess theory set forth by Chigorin, adding new and highly important propositions to them.

First of all, Alekhine worked out important principles of conduct in competitions and affirmed them by his own match and tournament performances; he showed the chess master how to improve his fighting qualities.

He denied the existence of shortcomings which a player cannot remedy by thoughtful and systematic work. The player has to study his own faults persistently, he maintained, and apply maximum effort and persistence to eliminate them.

"Through chess I developed my character," Alekhine wrote. "Chess first of all teaches you to be objective. You can become a big master in chess only if you see your mistakes and shortcomings. Exactly the same as in life itself."

Alekhine used to say that a full-fledged master should harmoniously combine competitive qualities with an interest in the creative aspect of chess. He called "tragedians" players who were interested only in the theoretical side of chess. He felt very strongly, of course, about players whose sole object was to win as many games as possible, for such an approach led to emasculation of the creative element, and to the general impoverishment of this art.

"I consider the three following factors to be essential for success," he wrote. "First, a realization of your own strong and weak points; second, an accurate knowledge of your opponent's strong and weak points; third, a higher objective than momentary satisfaction. I see the objective to be scientific and artistic achievements which rank chess with the other arts."

It was from these three factors that Alekhine always proceeded while training for competitions and during play itself. The titanic amount of work he put into studying strategy in preparation for the match with Capablanca in 1927 is well known. He studied the Cuban master's style down to its minutest details, discovered inconspicuous weaknesses in his apparently flawless playing, and defeated him.

Alekhine advised the chess player to develop "unflagging concentration which should totally isolate him from the outside world."

The player should train himself, he said, to keep cool no matter how unexpected a move his opponent may make, and not

to lose heart after a defeat. Far from playing worse after losing a game, Alekhine himself so effectively mobilized his energies and his will power that he played better than before. In fact, many of his games that received prizes for beautiful play came on the day following a defeat.

Like Lasker, Alekhine considered a psychological approach necessary. Before each game in an important tournament, he said, the player should attentively study and weigh all the minuses in his opponent's playing, and then prepare and force on him the position he least liked. Alekhine would face a theoretician with an unexpected and unknown variation; when playing with a master who was weak on theory he would confront him with complex theoretical fine points. This brought him victories.

It is difficult to name anybody else who played so many match and tournament games in his lifetime. The Russian world champion competed in 87 tournaments, capturing top places in 62. Besides, he played 23 matches, including five for the world title. In tournaments and matches alone he played 1,264 games; together with the games played during tours, the total is in the neighbourhood of 3,000.

Alekhine was a big popularizer of chess. He wrote numerous chess books which have been translated into many languages. His annotations reveal an amazingly deep insight into hidden possibilities.

The Soviet Union's players have always studied Alekhine's games. They have not stopped at the stage to which Alekhine raised chess theory but have gone farther, deepening the creative methods of Alekhine and Chigorin and introducing many new ideas into these methods. Alekhine had a high opinion of the work done by Soviet theoreticians; he gave an attentive ear to every new word on chess that came from the Soviet Union. During the last years of his life he was keenly aware of his separation from his native land. He realized he had made a great mistake in leaving it in 1921. This realization added torment and tragedy to his last years. He died in Portugal in 1946, in poverty and loneliness.

Alekhine's talent is highly esteemed in the Soviet Union. Soviet masters have assimilated his creative principles and are developing them further.

One of the highlights of 1956 was an Alekhine Memorial Tournament held in Moscow.

## ALEKHINE AND THE THEORY OF OPENINGS

Throughout his years of match and tournament play Alekhine often changed his repertoire of openings. It is difficult to name an opening that does not occur in his games. Into each of them the Russian world champion put his own, original ideas and specific style.

It is not our aim here to present a complete survey of Alekhine's analyses of openings. We wish merely to give the reader an idea of the fundamentally new elements he introduced into the understanding of the openings and to trace the links connecting his principles with the ideas of Chigorin, on the one hand, and the subsequent researches by Soviet theoreticians, on the other.

### OPEN GAMES

*Ruy Lopez.* Alekhine liked the Ruy Lopez, both for White and for Black. After 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—Kt5, P—QR3 4 B—R4, Kt—B3 5 O—O he often played 5 ... B—B4. Although this move brought him quite a few striking victories, Alekhine, master of analysis that he was, discerned its undesirable features as well as its good sides.

In the annotation to his game with H. Steiner (Pasadena, 1932) Alekhine said of the variation 5 ... B—B4: "For some time I used this move rather frequently, but now I am sorry to admit that it is not satisfactory enough if the other side plays accurately."

After 6 P—B3, Kt×P 7 P—Q4, B—R2 Alekhine con-

sidered White's best move to be 8 R—K1.

Drawing on Alekhine's tournament experience, Soviet players have often employed the variation 5 ... B—B4. In our opinion this line is fully acceptable. Black only has to refrain from taking the K-Pawn after 6 P—B3. Continuing with 6 ... B—R2 7 P—Q4, P—QKt4 8 B—Kt3, Q—K2, Black obtains a satisfactory position.

In an encounter between Kogan and Tolush (Moscow v. Leningrad Match, 1937) we find the following continuation: 9 P—QR4, O—O 10 R—K1, P—Q3, 11 P—R3, B—Q2 12 P—R5, K—R1 13 B—K3, Kt—R4, and Black equalizes.

At the Kecskemet International Tournament in 1927

Alekhine, playing Black, employed the following line of development: 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—Kt5, P—QR3 4 B—R4, Kt—B3 5 O—O, P—Q3 6 P—QB3, B—Q2 7 R—K1, B—K2 8 P—Q4, O—O 9 QKt—Q2, B—K1.

"The inventor of this variation is Alekhine," said Kmoch in the collection of tournament games. "We do not, however, give the variation the name of its author—that name is already now, and in future undoubtedly will be, associated with a great many variations."

The idea behind the system is to regroup the pieces by transferring the Kt to Q2 and moving P—B3, which opens up the K1—R4 diagonal for the Bishop, reliably strengthening the centre.

The Kecskemet variation (incidentally, Alekhine did not consider that name justified) is widely used in tournament play today.

Here is an interesting continuation worked out by Alekhine: 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—Kt5, P—QR3 4 B—R4, P—Q3 5 P—QB3, B—Q2 6 P—Q4, Kt—B3 7 Q—K2, B—K2 8 O—O, O—O 9 B—Kt3, Q—K1.

"Good or bad," wrote Alekhine, "this move is my invention: one of its ideas is

to exert pressure on the K-file after B—Q1."

In the L. Steiner v. Alekhine game at Folkestone in 1933 the continuation was: 10 QKt—Q2, K—R1! (Black is preparing the way for Kt—Kt1 to be followed by B—B3 or P—B3) 11 P×P (better is 11 R—K1) 11 ... P×P 12 Kt—B4, B—QB4, and Black has no difficulties.

Alekhine found many bold and resourceful continuations for White in the Ruy Lopez. In the open variation, after 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—Kt5, P—QR3 4 B—R4, Kt—B3 5 O—O, Kt×P 6 P—Q4, P—QKt4 7 B—Kt3, P—Q4 8 P×P, B—K3 9 P—B3, B—K2, Alekhine willingly sacrificed the Pawn at K5.

The 13th game of Alekhine's match with Euwe in 1935 continued: 10 P—QR4, P—Kt5 11 Kt—Q4, Kt×KP 12 P—KB4, Kt—B5. Present-day theory considers 12 ... B—Kt5 a better move. If instead of 13 P—B5 Alekhine had played 13 Q—K2, as Nikolai Ryumin, the Soviet master, advised, he could have obtained the advantage.

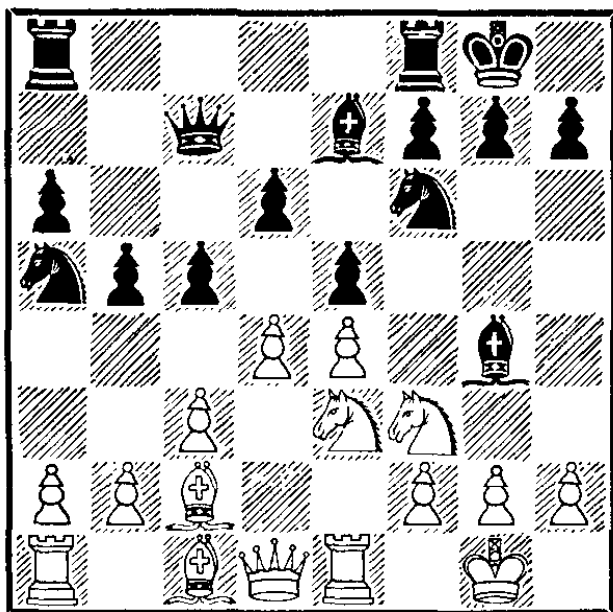
Commenting on that game, Dr. Euwe wrote: "The sacrifice of the Pawn cannot be advantageous for White since his pieces are insufficiently developed for such an undertaking."

The above statement, in which the Dutch theoretician guided himself by general considerations and came forth with an appraisal in the Tarasch manner, is characteristic. Also characteristic is the fact that Alekhine did not pay any attention to such opinions which failed to take into account the specific features of the position.

Playing against Fine in the Amsterdam Tournament of 1938, Alekhine again sacrificed the Pawn at K5 and obtained an excellent game.

Alekhine found an interesting continuation in the "Chigorin variation." In a game with Fine (Hastings, 1937), after 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—Kt5, P—QR3 4 B—R4, Kt—B3 5 O—O, B—K2 6 R—K1, P—QKt4 7 B—Kt3, P—Q3, 8 P—B3, Kt—QR4 9 B—B2,

*Fine*



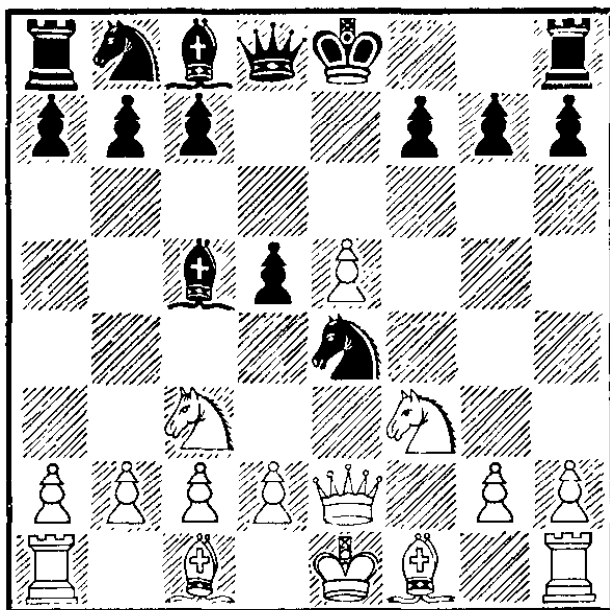
*Alekhine*

P—B4 10 P—Q4, Q—B2 11 QKt—Q2, O—O 12 Kt—B1, B—Kt5 Alekhine played 13 Kt—K3! (see diagram.)

After 13 ... B×Kt 14 Q×B (Alekhine noted that P×B is also possible) 14 ... BP×P 15 Kt—B5, P×P 16 Q×P White gets a strong attack. Later, Alekhine noted that better than 15 Kt—B5 is 15 P×P, P×P, and only then 16 Kt—B5, for example, 16 ... Q×B 17 Kt×Bch, K—R1 18 Kt—B5, with the threat of 19 Kt×KtP.

*Danish Gambit.* After 1 P—K4, P—K4 2 P—Q4, P×P 3 P—QB3, P×P Alekhine, proposed 4 Kt×P.

*Vienna Game.* In the position arising after 1 P—K4, P—K4 2 Kt—QB3, Kt—KB3 3 P—B4, P—Q4 4 BP×P, Kt×P 5 Kt—B3, B—QB4 Alekhine found the original continuation 6 Q—K2!



This is such a strong move that Black now plays 5 ... B—K2.

*Alekhine System.* In 1911-12 Alekhine worked out an original system of defence: 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—B4, P—Q3 4 P—Q4, B—Kt5. He applied this system with success in a number of matches and tournaments.

### SEMI-OPEN GAMES

Alekhine brought many new ideas into the theory of semi-open games and created a number of important lines of development.

*French Defence.* Alekhine Variation. After 1 P—K4, P—K3 2 P—Q4, P—Q4 3 Kt—QB3, B—Kt5 Alekhine proposed the gambit continuation 4 P—QR3, which he tested in tournaments on more than one occasion.

"In my opinion," he said, "this is one of White's best rejoinders."

After 1 P—K4, P—K3 2 P—Q4, P—Q4 3 Kt—QB3, B—Kt5 he also played 4 Q—Kt4 as well as the bold 4 B—Q2.

These proposals of Alekhine's, which served as the foundation for extensive research, contributed valuable material to the theory of the 3 ... B—Kt5 variation in the French Defence.

In the classical continuation, 1 P—K4, P—K3 2 P—Q4, P—Q4 3 Kt—QB3, Kt—KB3 4 B—Kt5, B—K2 5 P—K5, KKt—Q2, the Frenchman Chatard had played 6 P—KR4. Chatard's Variation remained in the background until Alekhine revealed its numerous interesting combinational possibilities. Today this variation is rightly called the Chatard-Alekhine Attack.

The big part played by Alekhine in working out lines of play for Black in the exchange variation 1 P—K4, P—K3 2 P—Q4, P—Q4 3 Kt—QB3, B—Kt5 4 P×P should also be noted. In his day, Tarrasch highly recommended the Pawn exchange; Capablanca likewise favoured it. The idea was advanced that after 4 ... P×P Black's Bishop would be disadvantageously posted at Kt5.

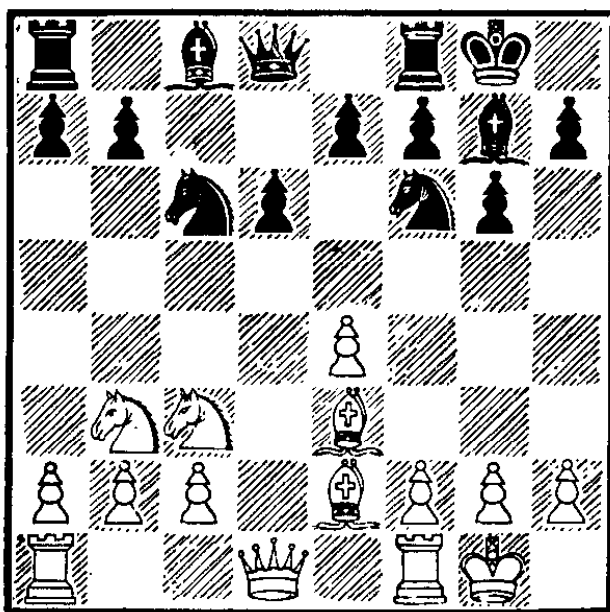
Alekhine demonstrated that Black has an equal game after 4 ... P×P 5 B—Q3, Kt—QB3 6 Kt—K2, KKt—K2 7 O—O, B—KB4.

He had a high opinion of 3 Kt—Q2 (after 1 P—K4, P—K3 2 P—Q4, P—Q4). "I am an advocate of 3 Kt—Q2," he wrote, "as distinct from Botvinnik's favourite variation 3 Kt—QB3, B—Kt5."

*Sicilian Defence.* In the Dragon Variation, Alekhine's proposal for launching a flank-

ing counterblow by P—QR4 is an important contribution to the theory of this defence.

Playing against Spielmann (Margate, 1938), he used that continuation after 1 P—K4, P—QB4 2 Kt—KB3, Kt—QB3 3 P—Q4, P×P 4 Kt×P, Kt—B3 5 Kt—QB3, P—Q3, 6 B—K2, P—KKt3 7 B—K3, B—Kt2 8 O—O, O—O 9 Kt—Kt3.



By 9 . . . P—QR4 Black gains good possibilities for a counterattack.

Playing White in the same variation, Alekhine employed the swift Pawn assault on the K-side that had been elaborated by P. Rabinovich, the Soviet master. A well-known Alekhine v. Botvinnik encounter (Nottingham, 1936) developed as follows: 1 P—K4, P—QB4 2 Kt—KB3, P—Q3 3 P—Q4, P×P 4 Kt×P, Kt—KB3 5 Kt—QB3,

P—KKt3 6 B—K2, B—Kt2 7 B—K3, Kt—B3 8 Kt—Kt3, B—K3 9 P—B4, O—O 10 P—Kt4.

Now Black has to conduct his defence with great precision. He boldly launches active operations in the centre.

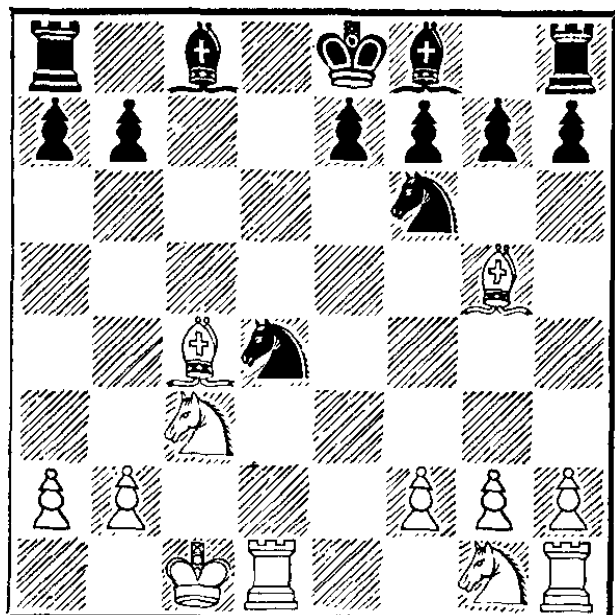
10 . . . P—Q4! 11 P—B5, B—B1 12 P×QP, Kt—Kt5 13 P—Q6! Q×P (not 13 . . . P×P, for 14 P—Kt5 and then P—B6) 14 B—B5, Q—B5! 15 KR—B1! Q×RP 16 B×Kt, Kt×P! (the sacrifice of the second piece assures Black a draw) 17 B×Kt, Q—Kt6ch 18 R—B2, Q—Kt8ch 19 R—B1, Q—Kt6ch 20 R—B2, Q—Kt8ch. Drawn.

This game, played brilliantly by both sides, has great theoretical importance.

*Caro-Kann Defence.* After 1 P—K4, P—QB3 2 P—Q4, P—Q4 3 Kt—QB3, P×P 4 Kt×P, Kt—B3 5 Kt—Kt3 Alekhine proposed the interesting 5 . . . P—KR4. This continuation enjoys favour nowadays as well.

Alekhine gave a high appraisal to the attacking line proposed by Panov: 1 P—K4, P—QB3 2 P—Q4, P—Q4 3 P×P, P×P 4 P—QB4, Kt—KB3.

Alekhine's gambit is interesting: 5 Kt—QB3, Kt—B3 6 B—Kt5, P×P 7 B×P, Q×P 8 Q×Q, Kt×Q 9 O—O—O.

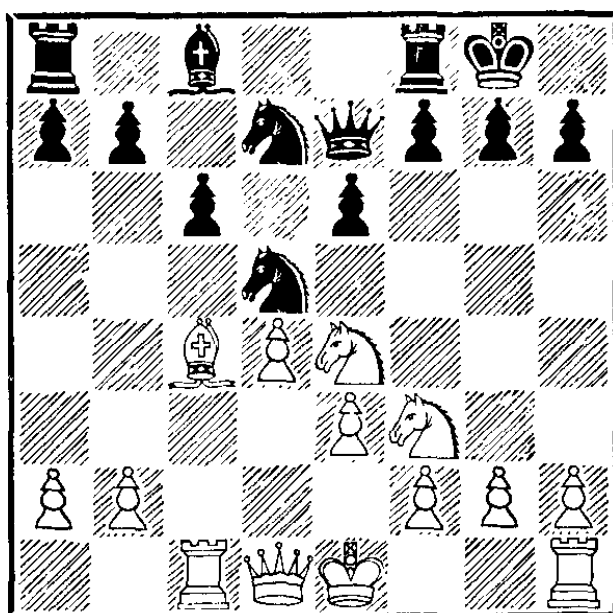


After 5 ... Kt—B3 6 Kt—B3, B—Kt5 7 P×P, KKt×P Alekhine employed the manoeuvre 8 B—QKt5 with active play in the centre.

*Alekhine's Defence.* All the theoretical principles of this opening were worked out by Alekhine. Playing 1 ... Kt—KB3 (after 1 P—K4) in a game with A. Steiner (Budapest, 1921), he introduced this opening into international tournaments.

### CLOSE OPENINGS

*Queen's Gambit.* Alekhine's Attack. The attacking line proposed by Alekhine in the basic variation of the orthodox defence enjoys wide popularity. 1 P—Q4, P—Q4 2 P—QB4, P—K3 3 Kt—QB3, Kt—KB3 4 B—Kt5, B—K2 5 P—K3, O—O 6 Kt—B3, QKt—Q2 7 R—B1, P—B3 8 B—Q3, P×P 9 B×P, Kt—Q4 10 B×B, Q×B 11 Kt—K4.



Alekhine's Variation. 1 P—Q4, P—Q4 2 P—QB4, P—K3 3 Kt—QB3, Kt—KB3 4 B—Kt5, B—K2 5 P—K3, O—O 6 Kt—B3, QKt—Q2 7 R—B1, P—B3 8 B—Q3, P×P 9 B×P, Kt—Q4 10 B—B4.

The reason for that move, Alekhine said, was "to avoid the equalizing variation 10 B×B, Q×B 11 O—O, Kt×Kt 12 R×Kt, P—K4."

Alekhine's Variation, with extended fianchetto development. Conducting this development for Black, Alekhine put through an ingenious and strategically important exchange: 1 P—Q4, P—Q4 2 P—QB4, P—K3 3 Kt—QB3, Kt—KB3 4 B—Kt5, B—K2 5 P—K3, QKt—Q2 6 Kt—B3, O—O 7 R—B1, P—B3 8 B—Q3, P—KR3 (as Alekhine pointed out, this move is very useful in extended fianchetto development) 9 B—R4, P×P 10 B×P, P—QKt4 11 B—Q3, P—R3 12

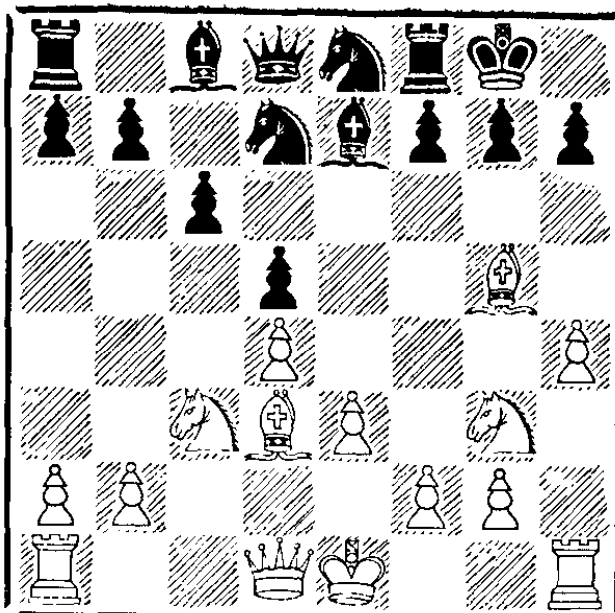


P—K4 (better is 12 O—O), Kt×P! 13 B×Kt (even worse is 13 B×B, Kt×Kt), B×B 14 B×P, R—R2 15 O—O, Kt—Kt3! with an excellent game for Black.

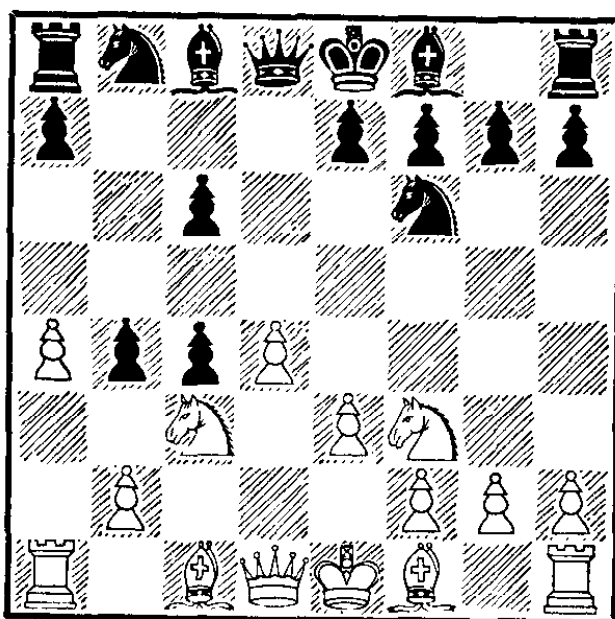
Many valuable ideas were contributed by Alekhine to the theory of the Cambridge Springs Variation. His continuation directed against that opening system is worthy of note. 1 P—Q4, P—Q4 2 P—QB4, P—K3 3 Kt—QB3, Kt—KB3 4 B—Kt5, QKt—Q2 5 Kt—B3, P—QB3 6 P—K4.

At one time this variation was used quite often. The best defence was found in a game between two Soviet masters, Zubarev and Ryumin (Black), in 1931: 6 ... P×KP 7 Kt×P, P—KR3! 8 B×Kt, Kt×B 9 Kt—B3, P—QKt3, which leads to a complicated battle with mutual chances.

A new method of attack was demonstrated by Alekhine in the 32nd game of his match with Capablanca (1927): 1 P—Q4, P—Q4 2 P—QB4, P—K3 3 Kt—QB3, Kt—KB3 4 B—Kt5, QKt—Q2 5 P—K3, P—B3 6 P×P, KP×P 7 B—Q3, B—K2 8 KKt—K2, O—O 9 Kt—Kt3, Kt—K1, and now the strong and unexpected move 10 P—KR4! creates dangerous threats.



*Slav Defence.* Alekhine introduced a number of new ideas into this important section of the theory of openings. The variation he worked out has become the basic one: 1 P—Q4, P—Q4 2 P—QB4, P—QB3 3 Kt—KB3, Kt—KB3 4 Kt—B3, P×P 5 P—K3, P—QKt4 6 P—QR4, P—Kt5!



This has been considered Black's most powerful move ever since 1922, when Ale-

khine first employed it. 7 Kt—R2 is followed by 7 ... P—K3 8 B×P, B—Kt2, with a good position.

*Nimzovich's Defence.* Playing Black against Vidmar at the International Tournament in San Remo in 1930, after 1 P—Q4, Kt—KB3 2 P—QB4, P—K3 3 Kt—QB3, B—Kt5 4 Q—B2, P—Q4 5 P—QR3, B×Ktch 6 Q×B, Kt—K5 7 Q—B2, Alekhine, instead of the usual 7 ... P—QB4, played 7 ... Kt—QB3 8 P—K3, P—K4 and obtained an active position.

Alekhine's innovation attracted a great deal of attention. Many theoreticians investigated the sub-variations of this counterattack. It was established that if 8 Kt—B3 Black can also play 8 ... P—K4.

The vigorous counterattack proposed by the Russian champion a quarter of a century ago continues to hold the attention of masters to this day.

In a game against Golombek at the Margate Tournament in 1933, after 1 P—Q4, Kt—KB3 2 P—QB4, P—K3 3 Kt—QB3, B—Kt5 Alekhine proceeded with 4 P—KKt3. This method of development indisputably deserves considerable attention. It justified itself both in the game mentioned here and in the encounter between Alekhine and

Reshevsky at Amsterdam in 1938.

After 1 P—Q4, Kt—KB3 2 P—QB4, P—K3 3 Kt—QB3, B—Kt5 Alekhine played 4 B—Q2, which is another of the possible refutations of Nimzovich's Defence.

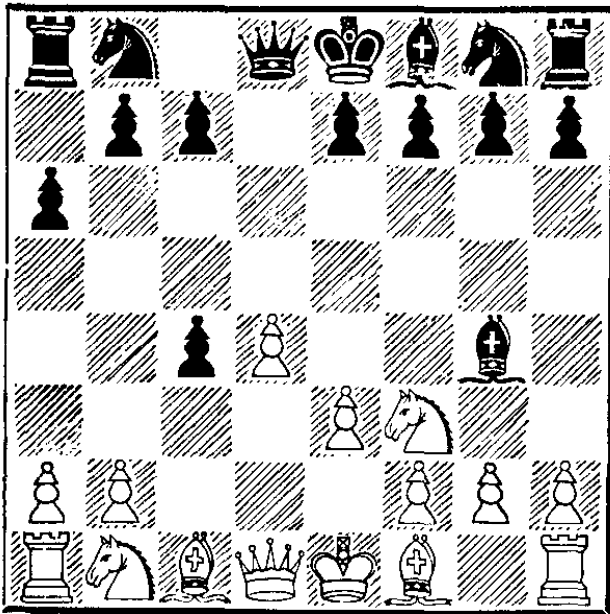
*Chigorin Defence.* After 1 P—Q4, P—Q4 2 P—QB4, Kt—QB3 3 Kt—KB3, B—Kt5 Alekhine proposed the interesting continuation 4 Q—R4. He employed this move with success in two games against Colle in 1925.

For a long time the variation 4 Q—R4, in which White sacrifices a Pawn for the initiative (4 ... B×Kt 5 KP×B, P×P 6 B×P, Q×P) put insuperable difficulties in Black's way in the Chigorin Defence. Colle, for instance, played 4 ... B×Kt 5 KP×B, P—K3 6 Kt—B3, B—Kt5 but after 7 P—QR3, B×Ktch 8 P×B, Kt—K2 9 QR—Kt1, White undoubtedly has a positional advantage.

In 1949, however, David Bronstein found a good method for Black, namely: 4 ... B×Kt 5 KP×B, P—K3 6 Kt—B3, Kt—K2 7 B—K3, P—KKt3, and Black has a reliable position.

*Queen's Gambit Accepted.* The following system of development proposed by Alekhine is of primary significance: 1 P—Q4, P—Q4 2 P—QB4,

P×P 3 Kt—KB3, P—QR3  
4 P—K3, B—Kt5.



This system is often used nowadays in tournament chess.

*Colle System.* Alekhine proposed a simple and convenient line of development against the Colle System, which at one time was considered a very strong opening. 1 P—Q4, P—Q4 2 Kt—KB3, Kt—KB3 3 P—K3, B—B4! and Black does not experience any difficulties later on.

As can be seen from this brief review, Alekhine enriched the theory of openings with a large number of new systems and variations.

## CHAPTER FOUR

### DEVELOPMENT OF THE SOVIET SCHOOL

The history of Soviet chess can be divided into four periods.

**First period: 1917 to 1925.** The Great October Socialist Revolution of 1917 brought cultural activities within the reach of the masses. These were years of a search for new organizational forms of the chess movement; the movement was taken up by the trade unions, the Young Communist League, the Army and the Navy.

In October 1920, in time of war, the First All-Russian Chess Olympiad, in effect the first Soviet championship, was held in Moscow. The main object of the Olympiad, which was sponsored by the General Reservists' Organization, was to bring out and unite Russia's chess forces. It revealed that the World War, and then the Civil War, had decimated their ranks. Among the 16 competitors in the Olympiad there were only one grand-master and three masters.

The Olympiad was the starting point in the development of Soviet chess. Soon after, chess associations sponsored by the General Reservists' Organization were founded in various cities. Tournaments of the best players were arranged in Moscow and Leningrad. An attempt was made to revive the old All-Russian Chess Association.

It is worth dwelling on this last point. As we have already mentioned, Chigorin wanted to form an association embracing the chess players of Russia, but he did not succeed. It was only in 1914, shortly before the outbreak of the World War, that the All-Russian Chess Association came into being. Owing to the war, however, its activities were practically nil, despite the efforts of its leaders.

The first congress of the All-Russian Chess Association took place in July 1923. As was revealed at the congress, the Association had an insignificant number of members, only 1,159 in all.

It soon became clear that the Association was incapable, in the new conditions, of assuring progress in the chess movement. It could not work fruitfully because it was a narrow body which held itself apart from other public organizations. Furthermore, some of its leaders looked upon chess as "art for art's sake."

For these reasons, other organizations stepped in to take over guidance of the country's chess affairs. From a closed movement divorced from life they turned it into an integral part of cultural development.

The establishment of new forms began in Moscow in 1922, when chess circles sprang up at workers' clubs and at factories and mills. The number of circles grew, and in August 1923 the cultural education department of the Moscow Trade-Union Council called the first Moscow Chess Conference.

The conference, attended by 60 representatives of chess circles and clubs, elected a committee which began to work under the guidance of the Moscow T. U. Council.

A landmark in Soviet chess was the establishment, in 1924, of the Chess and Draughts Section of the Higher Council of Physical Culture. This was followed by the formation of similar sections under the local physical culture councils.

A U.S.S.R. Chess Congress, which played an important part in the rise of the movement, was held in August 1942. It defined the place of chess in the over-all cultural education work carried on by Soviet organizations and disbanded the All-Russian Chess Association as having failed to justify its existence in the new conditions.

For the first time in the history of the game, the Congress set forth the thesis that "chess is an instrument for the cultural advancement of the masses."

**Second period: 1925 to 1931.** The governing body in Soviet chess conducted extensive activity among the population at large, helping to form groups at workers' clubs and rural libraries. Chess became increasingly popular among school children.

Chess sections were founded by physical culture and trade-union organizations throughout the country.

The classification system was put on a sound basis; uniform rules were drawn up. More competitions were arranged than before, including trade-union tournaments, crowned by the Central T. U. Council championship in 1927. Subsequently the T. U. championship was played off at regular intervals.

A big international tournament, the first in the history of chess to be arranged on government funds, was held in Moscow in 1925. It aroused lively interest all over the world.

"The Soviet Government has done a big thing by proclaiming chess a cultural and educational factor," commented the German chess journal *Deutsche Schachzeitung* in 1925. "This powerful support from the Government, which has put chess on a par with the other arts, is so far unique in the world."

Masters who had come to the fore in the pre-revolutionary years occupied the leading place, both in competitions and in the sphere of theory, during the first two periods in the history of Soviet chess. Passing on their rich experience and the heritage of Russian chess, such players as Grigoriev, Duz-Khotimirsky, Zubarev, Ilyin-Zhenevsky, Levenfish, Nenarokov, I. Rabinovich, A. Rabinovich and Romanovsky contributed to a correct understanding of the role and significance of chess and trained the rising generation.

During the first two periods the Soviet Union's players made only a fair showing in international competitions.

**Third period: 1931 to 1941.** At the U.S.S.R. Championship of 1931 a group of new players headed by Botvinnik boldly entered the arena. In the years that followed, such masters as Alatortsev, Belavenets, Chekhover, Kan, Konstantinopolsky, Lisitsyn, Makogonov, Panov, Ragozin, Rauzer and Ryumin played a big part in the growth of the Soviet school. Together with their senior colleagues they did a lot to raise the standard of play in the Soviet Union and to make chess a national game.

It was in this period that the talent of Mikhail Botvinnik took shape and developed.

By his outstanding achievements in tournaments both at home and abroad Botvinnik considerably raised the prestige of Soviet chess.

He displayed a new approach to chess as an art demanding deep scientific research. His studies and discoveries in opening theory and his analyses of middle games were a model of how chess strategy and tactics should be studied. His scientific training methods and competition regimen gave his colleagues

in the close-knit family of Soviet masters an example worthy of emulation.

It became clear already in 1936 that Botvinnik was a very strong contender for the world title.

The Soviet chess organization steadily expanded its work among the masses. Chess became part and parcel of Soviet life. An indicative fact is that the T.U. Championship of 1936 drew more than 700,000 entrants.

\* \* \*

During the Great Patriotic War of 1941-1945 Soviet chess suffered heavy losses, but it fully retained its viability; it held its theoretical and competitive positions and registered new successes.

After the war the fourth period in the history of Soviet chess set in. This period is marked by a great upswing in the chess movement and in research.

Thanks to its large scale and to its efficient methods of instruction and training, Soviet chess has scored brilliant victories in the world arena.

In 1945 the U.S.S.R. beat the United States by a big margin in a radio match. The Americans were again defeated by Soviet players in 1946, 1954 and 1955. The U.S.S.R. won three matches with Great Britain—in 1946, 1947 and 1954.

Mikhail Botvinnik won the title of world champion in 1948. Second place in the tournament of the world's strongest players was taken by Vasily Smyslov, while Paul Keres tied for third with Samuel Reshevsky, the United States champion.

Two years later, in 1950, Ludmila Rudenko won the women's world crown.

A striking demonstration of the high level of Soviet chess is the fact that when Botvinnik defended his title, first in 1951, then in 1954, and again in 1957, his opponent each time was a Soviet grandmaster, David Bronstein in 1951 and Vasily Smyslov in 1954 and 1957.

Both these challengers had placed first in international tournaments of the best players of all countries.

In 1952, 1954 and 1956 the U.S.S.R. carried off the world team championship.

During recent years U.S.S.R. teams have defeated Argentina, Sweden, France, Austria, Uruguay, Hungary, Czechoslovakia and Poland.



The U.S.S.R. team—winner of the 11th Chess Olympiad. Left to right: A. Kotov, Y. Geller, V. Smyslov, D. Bronstein, P. Keres, M. Botvinnik, team captain I. Bondarevsky holding the F.I.D.E. Cup

In 1955 the U.S.S.R. captured another honour: the Students' World Team Championship.

The contestants in the women's world title match in 1953 were both Soviet players, Ludmila Rudenko and Yelizaveta Bykova. Yelizaveta Bykova won the match and became the third women's champion of the world. In 1956 Olga Rubtsova captured the women's world title.

The new generation of Soviet players, trained according to correct educational and theoretical principles, has gained undisputed world supremacy.

How highly the Government and the people appreciate the attainments of the Soviet players is illustrated by the award of Orders and medals to a large group of masters and grandmasters in April 1957. World champion Vasily Smyslov and ex-world champion Mikhail Botvinnik were decorated with the Order of Lenin. The Order of the Red Banner of Labour was conferred on women's world champion Olga Rubtsova, Grandmaster Vyacheslav Ragozin, Vice-President of the International



Chess Federation, Grandmaster Paul Keres, Grandmaster David Bronstein and Honoured Master Pyotr Romanovsky.

Among the others on the honours list were women's ex-world champions Elizaveta Bykova and Ludmila Rudenko, International Master Kira Zvorykina, International Master Vladas Mikenas, champion of the Lithuanian Republic, and International Master Genrikh Kasparyan, champion of the Armenian Republic.

The Soviet Union's players do much to promote international cultural ties and chess progress throughout the world. They have competed in international events in many countries of both hemispheres, where they have demonstrated their skill and shared their knowledge and experience.

In recognition of this, the 25th Congress of the International Chess Federation, held in Amsterdam in 1954, passed a vote of thanks to the U.S.S.R. Chess Federation for its contribution to international chess co-operation.

The studies made by Soviet theoreticians are followed attentively all over the world. Players in all countries eagerly look forward to meetings with Soviet masters.

### ILLUSTRIOUS NAMES

Soviet devotees of chess take justifiable pride in the outstanding achievements registered by our school. They cherish the memory of those who distinguished themselves in promoting chess in our country.

The names of such players as Alexander Ilyin-Zhenevsky, Vladimir Nenarokov, Ilya Rabinovich, Nikolai Grigoriev, Boris Verlinsky, Nikolai Zubarev, Anton Rabinovich, Benjamin Blumenfeld, Sergei Belavenets, Nikolai Ryumin and Vsevolod Rauzer occupy a place of honour in Soviet chess annals.

Alexander Ilyin-Zhenevsky (1894-1941), a participant in many important tournaments, was a gifted theoretician and a tireless popularizer of the game.

He played in his first tournament, the St. Petersburg Championship of 1910, while still a high school student.

For his revolutionary activity as a member of an underground Bolshevik organization, Alexander Ilyin-Zhenevsky was

expelled from high school in 1911 and forbidden to enter any other school. He went to Switzerland to continue his education. There he also carried out Party work; his leisure hours he devoted to chess.

In 1914 Ilyin-Zhenevsky won first place in the Geneva Championship.

After the Great October Socialist Revolution of 1917 he held high governmental and Party posts. It was on his initiative that the First All-Russian Chess Olympiad was arranged in 1920.

Alexander Ilyin-Zhenevsky had a high opinion of the cultural and educational significance of chess, and he was one of the leading spirits in the chess movement in our country during its difficult formative years.

He was a contestant in many of the U.S.S.R. championships. Playing in the Leningrad Championship of 1925, he tied for top place with Levenfish and Romanovsky, for which he received the title of Master.

Alexander Ilyin-Zhenevsky made a memorable performance in the 1925 Moscow International Tournament, his games showing a deep understanding of positions and highly skilful active defence. He was bracketed with Grandmaster Gruenfeld for ninth and tenth places in the tournament table. He holds the honour of being the first Soviet master to win a game from Capablanca, then the world champion. Here it is:

### SICILIAN DEFENCE

*J. R. Capablanca*

*A. Ilyin-Zhenevsky*

Rook from the long diagonal.

White

Black

1 P—K4

P—QB4

2 Kt—QB3

Kt—QB3

3 P—KKt3

P—KKt3

4 B—Kt2

B—Kt2

5 KKt—K2

P—Q3

6 P—Q3

Kt—B3

7 O—O

O—O

8 P—KR3

P—QR3

9 B—K3

B—Q2

10 Q—Q2

R—K1

Black has to preserve his King Bishop from being exchanged (after 11 B—R6), for it plays an important part in the defence of his King and in the organization of offensive operations on the Q-side.

More energetic here is 8 . . .  
R—Kt1, also preparing for  
P—QKt4 and removing the

11 Kt—Q1

QR—B1

12 P—QB3

Q—R4

13 P—KKt4 KR—Q1  
 14 P—KB4 B—K1  
 15 P—Kt5 Kt—Q2  
 16 P—B5 P—Kt4  
 17 Kt—B4 P—Kt5

Black counters White's swift attack on the K-side by pushing ahead on the Q-side.

Positions of this type are always very acute and demand great precision.

18 P—B6! B—B1

A cool defence. 18 ... P×P is weaker, for then 19 Kt—Q5 and White's threats become very dangerous.

19 Kt—B2 KtP×P  
 20 KtP×P P—K3!

Building up firm defence lines. Now White has to set about opening up the KR-file.

21 P—KR4 R—Kt1

It now becomes clear that Black should have moved his Rook there in the first place.

22 P—R5 R—Kt3  
 23 P×P RP×P  
 24 Kt—Q1 ....

White forestalls an invasion of his Kt2 square.

24 .... Kt(Q)—K4  
 25 Q—KB2 Kt—KKt5  
 26 Q—R4 Kt(B)—K4

Ilyin-Zhenevsky's defence is excellent. A poor line is 26 ...

Kt×B 27 Kt×Kt, Q×BP because of 28 Kt—Kt4 with the threat of Kt—R6ch.

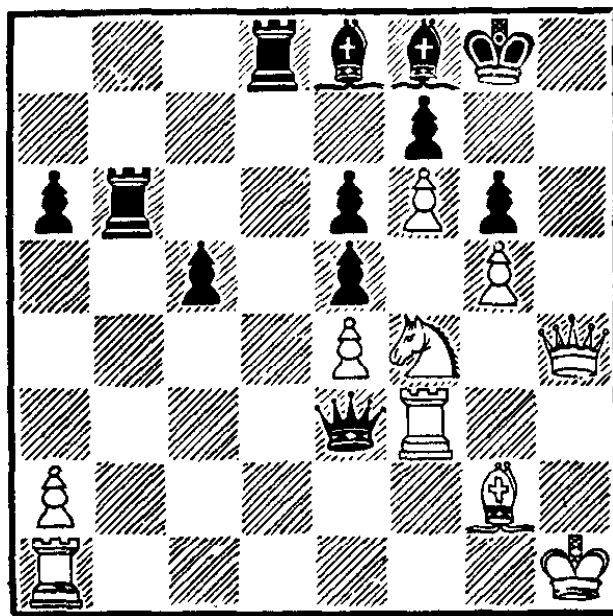
27 P—Q4 ....

If 27 B—Q2, threatening 28 B—R3, Black can successfully repulse the attack, as Romanovsky has shown, by 27 ... R(Q)—Kt1 28 B—R3, R—Kt7 29 Kt×R, R×Kt 30 B—B1, Kt—R7!

27 .... Kt×B  
 28 Kt×Kt Q×BP  
 29 P×Kt Q×Ktch  
 30 K—R1? ....

The numerous analyses that have been made of this position show that a stronger move here is 30 K—R2, which after 30 ... R—Kt7 leads to a sharp game in which both sides have good chances.

30 .... P×P  
 31 R—B3 ....



This is what Capablanca counted on. After Black with-

draws his Queen, 32 R—KR3 is decisive, but Ilyin-Zhenevsky realizes, correctly, that he gains advantage by sacrificing his Queen.

31 . . . . . P×Kt!  
32 R×Q P×R  
33 Q—K1 . . . . .

Or 33 R—K1, R—Kt7 34 R×P, R—Q8ch 35 K—R2, R(Q)—Q7, with decisive superiority for Black.

33 . . . . . R—Kt7  
34 Q×P R(Q)—Q7

35 B—B3 P—B5  
36 P—R3 B—Q3  
37 Q—R7 . . . . .

If 37 P—K5, then 37 . . . . B—B2 with subsequent transfer of the Bishop to the QR2—KKt8 diagonal.

37 . . . . . P—B6  
Resigns

This fine, aggressive game is characteristic of Ilyin-Zhenevsky's style.

In 1926 Ilyin-Zhenevsky took first place in an international workers' tournament in Berlin. Mention should also be made of his successful performance in tournaments of Leningrad masters and championships of the Central Council of Trade Unions.

Alexander Ilyin-Zhenevsky's analytical studies of the Dutch Defence and the Ruy Lopez were a big contribution to modern opening theory.

He is the author of the pamphlets *The Alekhine v. Capablanca Match*, *Notes of a Soviet Master*, *International Chess Tournament in Moscow* and *International Working-Class Chess Movement*.

Over a period of six years Alexander Ilyin-Zhenevsky was editor of the journal *Shakhmaty v SSSR (Chess in the U.S.S.R.)*.

He was killed in the late war during fascist shelling of Leningrad in 1941.

The name of Vladimir Nenarokov (1880-1954) is well known among chess fans. A strong master who had significant tournament achievements, he did a great deal to popularize the game. His books on theory and his manuals for beginners were widely known.

Born in Moscow in 1880, Vladimir Nenarokov began to play chess at the age of 14. Not having the opportunity of meeting strong opponents, he analyzed the games of masters and studied theory.

Nenarokov's first appearance in the Moscow Chess Club, in 1898, makes an interesting story. Wishing to enter a tournament for the club championship, he asked the managers of the club to give an appraisal of his playing. This "examination" ended in the young player defeating opponents having third, second and first category ratings. Then the well-known master Solovtsov, an associate of Chigorin, sat down to play with Nenarokov. This game, in which Solovtsov gave Nenarokov a handicap of his King Bishop Pawn, also ended in victory for the young player.

In September of the following year Vladimir Nenarokov made his debut in a major contest, the First All-Russian Tournament, held in Moscow. Top place was won by Chigorin. Nenarokov shared sixth and seventh places with Gelbak.

He continued to make rapid progress. In the Second All-Russian Tournament (Moscow, December 1900-January 1901), which attracted all the leading players of the country, he finished near the top. Chigorin retained his title of Russian champion, and next came Shiffers, Janowski, Goncharov and Nenarokov.

Vladimir Nenarokov played in many other big tournaments held in Russia before the October Revolution. Excellent results were registered by him in this period in Moscow championships. In the tournament of 1900 he captured first place. In 1908 he again won the Moscow title.

His record of matches includes a victory against Duz-Khotimirsky and a draw in a small match with Tartakower, both in 1905, and a 3-0 victory against Alekhine, the future world champion, in 1908.

Vladimir Nenarokov competed in the following U.S.S.R. championships: the Second (Leningrad, 1923), Third (Moscow, 1924) and Fourth and Fifth (Moscow, 1927). In 1921 and 1924 he was again champion of Moscow.

In recognition of his tournament successes F.I.D.E. conferred the title of International Master on him.

A significant contribution to Soviet chess literature was Nenarokov's *A Course in Openings*, a book which went through two editions and was used for many years by Soviet players as their main reference book on openings. Two books for beginners written by Nenarokov in collaboration with N. I. Grekov, *ABC of Chess*, and *A Guide to the Study of Chess*, as well as a pamphlet by Nenarokov entitled *A Primer of Chess* also did much to popularize the game.

An expert on the theory of openings, Nenarokov wrote a monograph about the Ruy Lopez which won deserved recognition and was translated into many languages.

Vladimir Nenarokov spent the last years of his life in Ashkhabad, where he took part in the work of the Turkmen chess organization.

He was a positional player who superbly defended difficult positions and conducted the end-game with precision and vigour.

This game with Emanuel Lasker in 1924, when the ex-world champion was in Moscow, is typical of Vladimir Nenarokov's style.

### SICILIAN DEFENCE

*E. Lasker*      *V. Nenarokov*

White              Black

1 P—K4	P—QB4
2 Kt—KB3	P—K3
3 Kt—B3	Kt—KB3
4 B—K2	....

The usual continuation here is 4 P—Q4, P×P 5 Kt×P. Lasker, however, deviates from "book."

4 ....	Kt—B3
5 O—O	P—Q4
6 P×P	Kt×P
7 B—Kt5	....

An interesting manoeuvre. White threatens to double Black's Pawns on the QB-file.

7 ....	Q—B2
8 Kt×Kt	P×Kt
9 P—Q4	B—K3
10 Kt—Kt5	O—O—O
11 P—QB3	B—Q3
12 Kt×B	P×Kt
13 Q—Kt4	P×P!

A bold and correct decision. Nenarokov sees that the opening of his QB-file is of no danger to him. Weak is 13 ... B×Pch 14 K—R1, and then, in view of the threat of 15 P—KKt3, Black loses his King Pawn.

14 P×P              ....

If 14 Q×Pch, Black replies 14 ... K—Kt1, and after 15 B×Kt, Q×B threatens 16 ... B×Pch with the capture of White's Queen.

14 ....	K—Kt1
15 B×Kt	P×B
16 P—KR3	P—K4
17 B—K3	Q—Q2
18 Q—Q1	K—R1
19 R—B1	R—QKt1
20 R—B2	KR—QB1
21 Q—Q3	P—K5
22 Q—K2	R—Kt3
23 KR—B1	B—Kt1!

This unexpected manoeuvre gives Black the possibility

of counterattacking on the K-side.

24 B—Q2      Q—Q3  
25 Q—Kt4      . . . .

White wants to avoid P—KKt3, which would weaken his King's Pawn cover, but Black forces him to make that move.

25 . . . .      R—B1

26 P—KKt3      . . . .

Not 26 Q×KtP, for then R—B3 with the threat of Q—R7ch and R—Kt3.

26 . . . .      Q—B3  
27 B—K3      P—Kt3  
28 Q—Q7      R—B2  
29 Q—B8      R—B1  
30 Q—Q7      R—B2

Drawn

Benjamin Blumenfeld (1884-1947) learned chess as a child. At 17 he became champion of the town of Liepaja. From 1902 on, while a student at Berlin University, he made successful appearances in tournaments in Berlin. In 1903 he placed fifth in a tournament of German masters.

In the Fourth All-Russian Tournament (St. Petersburg, 1906) he shared second and third places with Rubinstein.

Soon after, Blumenfeld moved to Moscow, where he completed his law studies. In the years that followed he played very rarely in tournaments.

After a long interval, Benjamin Blumenfeld resumed tournament play when he entered the All-Russian Chess Olympiad of 1920, in which he finished eighth. Beginning with 1925 he took part regularly in the Moscow championships. His best performance was in 1925 when he tied for second prize with Verlinsky.

Benjamin Blumenfeld occupies a place of honour in the Soviet school of chess primarily as a theoretician and educator.

A brilliant book is the collection of the games played during the Alekhine v. Bogolyubov match in 1929. Written by a group of authors under the direction of Blumenfeld, it stands out in chess literature for the depth and precision of its analyses.

Blumenfeld's popular pamphlets about the end-game and combinational ideas, as well as his numerous educational articles in the periodical press, played a big part in the training of young players.

In 1945 Blumenfeld presented the first scientific treatment ever made of problems relating to the psychology of chess thinking. He defended a Candidate's thesis on this subject at the Institute of Psychology of the Academy of Education.

Benjamin Blumenfeld made a big contribution to the theory of openings. The opening he invented in the twenties is well known: 1 P—Q4, Kt—KB3 2 Kt—KB3, P—K3 3 P—B4, P—B4 4 P—Q5, P—QKt4. His analyses of the Scotch Game and the Meran Variation of the Queen's Gambit are valuable.

Ilya Rabinovich (1891-1942), a highly gifted player, was for many years one of the strongest Soviet masters. He made his first appearances in 1911, when, at the age of 20, he captured first place in one of the groups of the All-Russian Amateurs' Tournament. In 1914 he competed in the international tournament in Mannheim. The tournament did not conclude because of the outbreak of the war, yet Rabinovich, playing in excellent form, fulfilled the requirements for the rating of Master.

Ilya Rabinovich's chess talent came into full flower after the Great October Revolution. Beginning with the Olympiad of 1920 he competed in almost all the U.S.S.R. championships up until 1941, usually with fine results.

His biggest success came in the Ninth U.S.S.R. Championship (Leningrad, 1934) when he tied for first place with Lev-  
enfish. On more than one occasion he emerged the victor in Leningrad championships, in which he competed from 1920 onwards.

It should be noted that Ilya Rabinovich was the first Soviet master to play in an international tournament abroad. That was the Baden-Baden Tournament of 1925, where he placed seventh, ahead of Grandmasters Nimzovich, Torr  , R  ti, Gruenfeld, and a number of other leading players. Of his 20 games in the tournament Rabinovich won 7, drew 10 and lost only 3.

In the international tournaments in Moscow in 1925 and 1935 Ilya Rabinovich demonstrated his high standard of play and his deep understanding of strategy.

A teacher by training, he conducted fruitful work in the Leningrad chess organization, where he helped to rear many capable players.

His fundamental works, *The End-Game* and *The Modern Opening*, did much to raise the standard of play in the Soviet Union.

Rabinovich's playing was characterized by a deep understanding of positions and exceptionally precise technique in the exploitation of advantages. Here is a game of his:



# BENONI COUNTER GAMBIT

Ninth U.S.S.R. Championship, 1934

*S. Belavenets*      *I. Rabinovich*

White

Black

1 P—Q4	P—QB4
2 P—Q5	P—K4
3 P—K4	P—Q3
4 Kt—QB3	P—KKt3
5 B—K3	Kt—KR3
6 Q—Q2	....

White makes a mistake. He should play 6 P—B3 before Q—Q2.

6 ....	Kt—Kt5
7 B—KKt5	P—B3
8 B—R4	B—Kt2
9 P—B3?	....

This weakens White's position considerably. Better is 9 P—KR3 or 9 B—K2.

9 ....      B—R3!

A profound understanding of the position. Black foresees that White will not be able to take advantage of the advanced position of Black's Knight at K6.

10 B—Kt5ch    K—B2!

Another brilliant move. It soon becomes clear that the King is excellently stationed at B2, while the position of White's Bishop at Kt5 leaves much to be desired.

11 Q—K2    Kt—K6  
12 P—KKt4    K—Kt2

13 B—Q3    P—R3

14 P—R4    Q—B2

To prevent Black from advancing his Queen Bishop Pawn, White hastens to exchange Black's advanced Knight

15 Kt—Q1    Kt×Kt

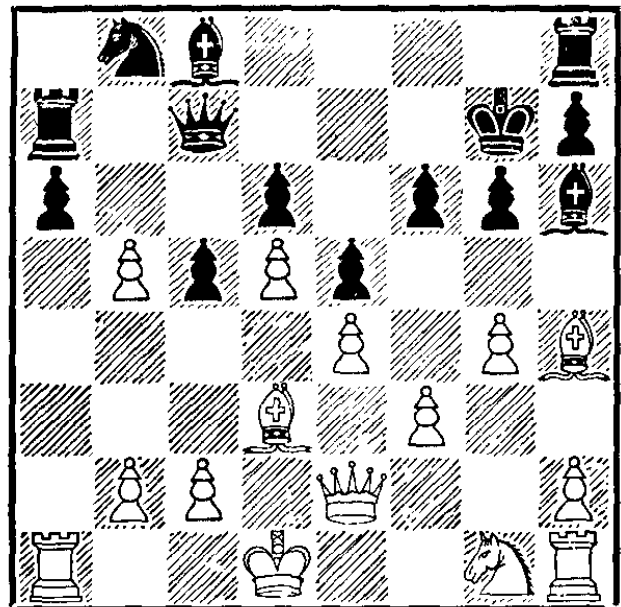
16 K×Kt    ....

If 16 R×Kt then 16 ... Q—R4ch, and on 16 Q×Kt, strong is 16 ... P—B5.

16 ....      P—QKt4!!

A very powerful and sudden blow.

17 P×P      R—R2!



Only now does Black's ingenious idea become clear. If 18 P×P he replies with 18 ... Kt×P 19 B×Kt, Q—Kt3! winning back the lost piece and obtaining a dangerous attack.

18 P—Kt6 Q×P  
 19 P—B3 B—Q2  
 20 Kt—R3 R—KB1  
 21 K—K1 K—R1  
 22 K—B1 P—B4  
 23 K—Kt2 R—Kt2  
 24 QR—QKt1 Q—B2  
 25 P—Kt5 B—Kt2  
 26 Kt—B2 B—Kt4  
 27 B×B R×B  
 28 KR—KB1 Kt—Q2  
 29 Kt—Q1 Q—Q1

Black is attacking on both flanks. Now he holds the threat of P—R3 in readiness.

30 K—R3 Kt—Kt3  
 31 Kt—K3 Q—Q2

32 K—Kt2 R—QKt1  
 33 R—B2 P—KB5  
 34 Kt—B4 Kt×Kt  
 35 Q×Kt B—B1  
 36 R—QR1 B—K2

Again Black threatens P—R3.

37 K—R1 Q—R6

Resigns

An "outstanding achievement by Rabinovich," G. Levenfish notes in the collection of the games played at that tournament. "Black's combinational play on two flanks makes an artistic impression."

Many of the Soviet school's achievements are associated with the name of Nikolai Zubarev (1894-1951), who devoted all his energies to the game and was held in high esteem by Soviet players.

Nikolai Zubarev learned to play chess in his childhood. In 1912 he was one of Russia's strongest young players.

After the October Revolution Zubarev took an active part in founding a large-scale Soviet chess organization.

A member of the Moscow Chess Section from 1920 to 1930, he supervised the work of chess clubs at factories, mills and offices and willingly shared his knowledge with rank-and-file players.

In 1931 he was elected to the Presidium of the U.S.S.R. Chess Federation, in which he was active until the end of his life.

Zubarev contributed notably to the establishment of unified chess rules and the basic principles of the Soviet classification system. His works won wide popularity all over the world.

One of the leading Soviet judges, he directed the organization of many U.S.S.R. and international tournaments.

Nikolai Zubarev is the author of numerous articles on educational and organizational problems of the Soviet chess move-

ment and the pamphlets *Problems of Classification* (1932) and *The System of Chess Classification in the U.S.S.R.* (1937). In collaboration with Panov he wrote a popular textbook which was published in 1937.

A chess code without parallel in history as regards precision was drawn up under his editorship and with his direct participation.

Nikolai Zubarev competed in many major tournaments. He received the title of Master after winning a tournament of leading first-category players in 1924. He played in five U.S.S.R. Championships—1920, 1923, 1925, 1929 and 1933—and in the 1925 International Tournament in Moscow. He was champion of Moscow in 1927 and 1930.

The title of Honoured Master was conferred on Zubarev in 1947.

In 1951 F.I.D.E. paid tribute to his memory by the posthumous award of the title of International Referee.

Boris Verlinsky (1887-1950), who was born in Odessa, lost the power of speech after a grave childhood illness and did not recover it until his adolescent years. Competing in the All-Russian Tournament of Amateurs in 1909, in a field that included Alekhine and Romanovsky, he made an average showing, but in 1910 he placed first in a South-Russian Tournament, and in the 1911 All-Russian Tournament of Amateurs he finished high in the table.

After the October Revolution Verlinsky moved to Moscow. He played in many Moscow and U.S.S.R. championships.

At the Third U.S.S.R. Championship (1924) he won the title of Master and in subsequent championships he made many notable performances. He was champion of Moscow in 1928 and of the U.S.S.R. in 1929.

The only international event in which Verlinsky competed was the Moscow Tournament of 1925, where, together with Grandmasters Rubinstein and Spielmann, he placed immediately after the prize-winners. His victories in that tournament include a win against Capablanca.

Boris Verlinsky's name has gone down in the history of Soviet chess as a master with outstanding combinational gifts.

A bold and inventive tactician, Verlinsky produced a number of brilliant games. Here is one of them:

# NIMZOVICH'S DEFENCE

Seventh U.S.S.R. Championship, 1931

*B. Verlinsky*      *V. Kirillov*

White

Black

- |          |        |
|----------|--------|
| 1 P—Q4   | Kt—KB3 |
| 2 P—QB4  | P—K3   |
| 3 Kt—QB3 | B—Kt5  |
| 4 Q—B2   | P—B4   |
| 5 P—K3   | ....   |

More chances of obtaining a good game follow from 5 P×P, Kt—R3 6 P—QR3.

- |         |        |
|---------|--------|
| 5 ....  | P—Q4   |
| 6 Kt—B3 | Kt—B3  |
| 7 P—QR3 | B×Ktch |
| 8 P×B   | P×QP?  |

Castling is better.

- |           |       |
|-----------|-------|
| 9 BP(3)×P | Kt—K5 |
|-----------|-------|

Black picks a weak line. Better is 9 ... O—O.

- |          |        |
|----------|--------|
| 10 B—Q3  | Q—R4ch |
| 11 Kt—Q2 | ....   |

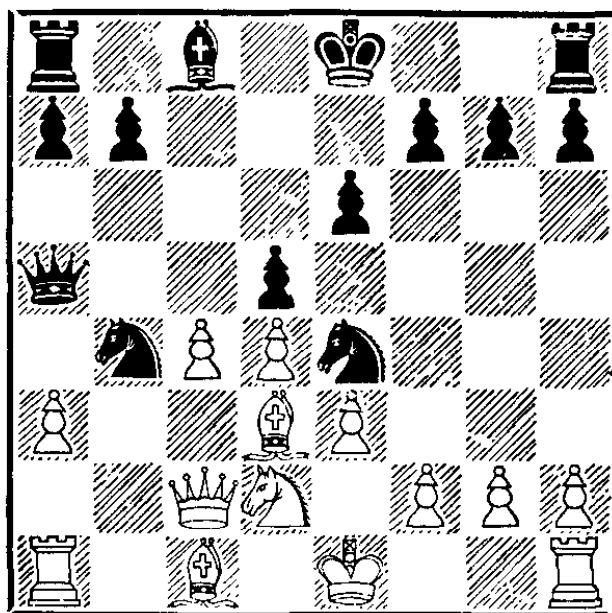
This upsets Black's plan. If now 11 ... Kt×Kt then 12 B×Kt, Q—Q1, and White has the better position.

- |         |        |
|---------|--------|
| 11 .... | Kt—Kt5 |
|---------|--------|

(See diagram.)

A tempting move, but bitter disillusionment awaits Black.

- |          |      |
|----------|------|
| 12 P×Kt! | Q×R  |
| 13 Kt×Kt | P×Kt |
| 14 B×P   | P—B4 |
| 15 B—Q3  | .... |



As compensation for the exchange, White has only an extra Pawn, but his overwhelming superiority in the centre, plus his two Bishops, give him every reason to count on victory.

- |          |       |
|----------|-------|
| 15 ....  | B—Q2  |
| 16 O—O   | Q—R5  |
| 17 Q—Kt2 | O—O   |
| 18 B—Q2  | Q—B3  |
| 19 P—B3  | QR—B1 |

More vigorous is 19 ... P—QR3 to slow down the advance of White's Pawns.

- |          |        |
|----------|--------|
| 20 R—B1  | B—K1   |
| 21 P—Kt5 | Q—B2   |
| 22 R—R1  | P—QKt3 |
| 23 B—Kt4 | R—B3   |
| 24 Q—R3  | R—R3   |
| 25 B—Q6  | Q—Q1   |
| 26 B—B4  | P—Kt4  |
| 27 B—K5  | R—R1   |
| 28 P—B5! | ....   |

This break-through quickly decides the outcome.

28 . . . . .	R—Kt3
29 Q—Kt3	B—B2
30 P—B6	P—Kt5
31 P—B4	P—KR4
32 P—K4!	. . . . .

White opens a diagonal for his Bishop at Q3.

32 . . . . .	P—R5
33 Q—B2	R—B3
34 P—B7	Resigns

Nikolai Grigoriev (1895-1938), prominent theoretician and outstanding figure in the Soviet chess movement, learned the game at the age of 14. While a student of the physico-mathematics department at Moscow University he competed in tournaments of the city's leading players. These tournaments, held in 1914 and 1915, attracted a number of well-known players, headed by Alekhine.

Nikolai Grigoriev did not complete his university education: in 1917 he was called up for service in the army. After demobilization he taught mathematics in a Moscow school. Together with Ilyin-Zhenevsky he did a great deal to discover new talent and unite Russia's players.

In the All-Russian Olympiad of 1920 Grigoriev tied with two others for fifth place. He made a good showing (2 lost and 5 drawn) in a series of games with Alekhine in 1921.

Grigoriev played regularly in the U.S.S.R. championships. In 1927 he was awarded the title of Master.

Four times champion of Moscow (in 1921, 1922, 1924 and 1929), he is also known for his victories in the Central Trade-Union Council Championship in 1928. He tied with Romanovsky for first place in the International Workers' Tournament in 1929.

Nikolai Grigoriev played a number of matches with leading Soviet masters. He defeated Panov and Goglidze, and drew with Nenarokov and Zubarev.

All due credit should be given Grigoriev for his extensive public activities. An excellent journalist and an experienced popularizer and educator, he was tireless in spreading chess among the workers. He travelled the length and breadth of the country giving lectures and exhibition performances.

A big influence on the development of chess in the Soviet Union was exercised by the chess department in the newspaper *Izvestia* which was conducted by Nikolai Grigoriev from 1922 on.

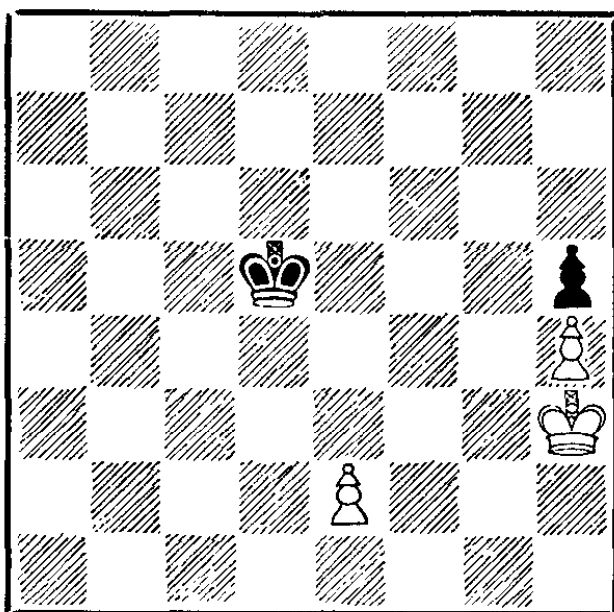
His articles in chess newspapers and magazines were an important aid to young players.

The contribution made by Grigoriev to theory, primarily in the end-game, is tremendous. His end-game researches may well be called classical.

Grigoriev discovered hitherto unknown subtleties in Pawn endings. He composed scores of Pawn end-game studies of amazing depth and paradoxicality. Players called him the "world champion in the Pawn end-game."

The following example is typical. When, in 1936, a French journal announced a contest of end-game studies with two Pawns against one, all ten studies submitted by Grigoriev won prizes. He tied for the first prize, won the third and fourth, and tied for the sixth, while his five other contributions received honourable mention.

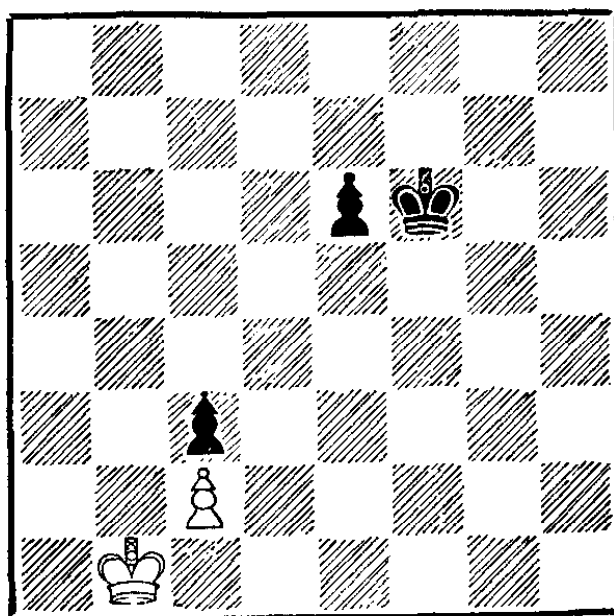
The following two studies won prizes at the contest.



Exceptionally precise and beautiful playing brings White victory.

1 K—Kt3! K—K5 2 K—Kt2! (2 K—B2, K—B5 and then 3 ... K—Kt5) 2 ... K—K6 3 K—B1, K—K5 4 K—K1, K—K6 5 K—Q1, K—B5 6 K—Q2, K—K5 (6... K—Kt5 7 K—K3!) 7 P—K3, K—B6 8 K—Q3, K—Kt6 9 K—K4! K—Kt5

10 K—K5, K×P 11 K—B4, K—R6 12 P—K4, K—Kt7 13 P—K5, P—R5 14 P—K6, P—R6 15 P—K7, P—R7 16 P—K8=Q, P—R8=Q 17 Q—K2ch, and mate soon follows.



A draw seems to be a vain hope. But here is how it is done.

1 K—B1, K—K4 2 K—Q1, K—Q5 3 K—K2, K—K5 4

K—B2, K—B5 5 K—K2,  
 K—Kt6 6 K—Q3! P—K4 7  
 K—K3! (if 7 K×P, then  
 7 ... P—K5) K—Kt7 8  
 K—K2, P—K5 (Or 8 ... K—  
 Kt8 9 K—K1) 9 K—K1, K—  
 B6 10 K—B1, P—K6 11 K—K1,  
 P—K7. Stalemate.

Grigoriev convincingly re-  
 futed the investigations of the  
 French theoretician Cheron into  
 the end-game of Rook and  
 Pawn against Rook. Grigoriev's  
 analyses now form the founda-  
 tion of a correct understand-  
 ing of such end-games.

Many other valuable investigations were contributed by Grigoriev. A book about his work has gone through two editions in recent years.

Sergei Belavenets (1910-1941) learned the game at the age of seven in the family of his uncle, K. Vygodchikov, a well-known Russian player. The family took a keen interest in chess competitions, and the boy made rapid progress, soon becoming a dangerous opponent to adults.

At 14 he won the championship of Byelorussia and received first-category rating. In 1925, at 15, he first met top-notch players in the lobby of the First Moscow International Tournament, defeating Lasker and Réti in exhibitions of simultaneous play and registering an honourable result in a man-to-man game with Torr  .

Then came numerous tournaments in his native town of Smolensk. Beginning with 1930, when Belavenets entered a college in Moscow, his name began to appear in the tables of Moscow and U.S.S.R. championships.

The title of Master was conferred on Belavenets in 1933. Of his major successes in the following years we should like to note his victories in the Moscow championships of 1937 and 1938, sixth place in the Tenth U.S.S.R. Championship in 1937 and third place in the Eleventh U.S.S.R. Championship in 1939.

Sergei Belavenets was a leading theoretician and analyst who clarified some of the most involved problems of the opening and the end-game.

He wrote many articles and annotated hundreds of games. The important chapter on the Ruy Lopez in the Soviet chess encyclopedia *Modern Openings* was written by him.

Sergei Belavenets successfully combined his chess activity with work as an engineer, in the field of agricultural electrification. Collective-farm livestock buildings he designed were demonstrated at the U.S.S.R. Agricultural Exhibition in 1939.

In 1941 Sergei Belavenets joined the forces. As commander of a unit of mine-throwers he died the death of a hero in the Battle of Moscow.

Sergei Belavenets was a brilliant master of positional play, defending difficult positions with exceptional precision. He never missed an opportunity of dealing a combinational blow. In this respect the following battle, in which Belavenets contributed a new idea to one of the important variations of the Slav Defence, is typical.

### SLAV DEFENCE

Ninth U.S.S.R. Championship, 1934

*S. Belavenets*      *G. Veresov*

White

Black

1 P—Q4	P—Q4
2 P—QB4	P—QB3
3 Kt—KB3	Kt—KB3
4 Kt—B3	P×P
5 P—QR4	B—B4
6 P—K3	P—K3
7 B×P	B—QKt5
8 O—O	O—O
9 Q—K2	P—B4

The usual move at this juncture is 9 . . . B—Kt5. Much of the credit for showing up the weak points of 9 . . . P—B4 goes to Belavenets.

10 R—Q1	Kt—B3
11 Kt—R2	....

A brilliant idea. White gains nothing from 11 P×P, Q—K2 or 11 P—Q5; P×P 12 Kt×P, Kt×Kt 13 R×Kt, Q—B3.

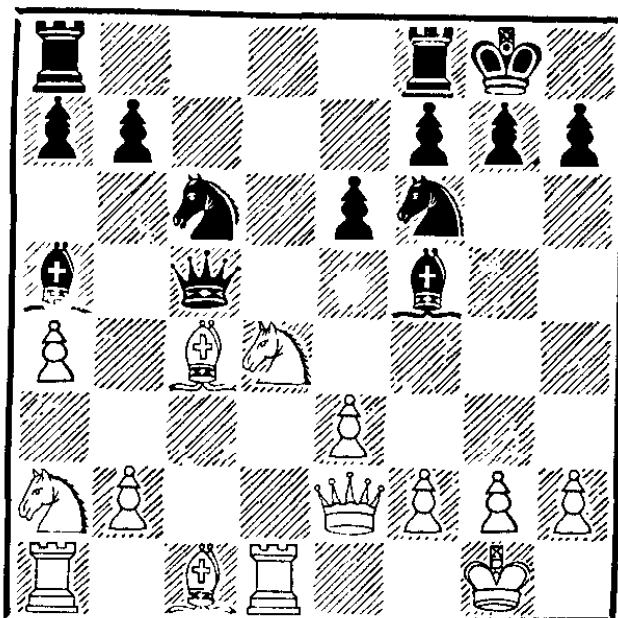
11 . . . .	B—R4
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Strange as it may seem, this natural withdrawal puts

Black in a critical position. Better is 11 . . . Q—K2.

12 P×P	Q—K2
13 Kt—Q4	Q×P

No better is 13 . . . KR—Q1 because of the same rejoinder, 14 P—QKt4!, as in the Ragozin v. Flohr encounter at the Third International Tournament in Moscow in 1936.



14 P—QKt4! . . . .

White sacrifices the Pawn in order to gain a decisive advantage.



14 . . . . Kt×P

Or 14 . . . B×P 15 Kt×Kt,  
P×Kt 16 Kt×B and then 17  
B—R3, and White wins the  
exchange.

15 B—R3! KR—B1  
16 KR—QB1 Q—Kt3  
17 Kt×B P×Kt  
18 QR—Kt1 Kt×Kt  
19 B×Pch! . . . .

A precise combinational  
blow. Nothing is to be gained  
from 19 R×Q, Kt×R, and so  
on.

19 . . . . K×B  
20 Q×Ktch K—Kt3

Or 20 . . . Q—K3 21 R×Pch,

Kt—Q2 22 R×Ktch, K—B3  
23 B—Kt2ch, B—B6 24 R×B,  
Q×Q 25 R—B6ch, and a  
smashing attack follows.

21 R×Q B×R

White has a Queen for a  
Rook and Knight, and, as  
usual, Belavenets neatly ex-  
ploits his superiority.

22 P—R3 R×Rch  
23 B×R R—Q1  
24 Q—Kt3 R—Q2  
25 B—Kt2 R—Q3  
26 B—K5 R—Q7  
27 B×Kt P×B  
28 Q—Kt8ch K—R3  
29 Q—B7 R—Q3  
30 Q—B8ch Resigns

Nikolai Ryumin (1908-1942) came into the limelight when  
he placed second in the Moscow Championship of 1929, his  
first major tournament. In the next Moscow championship he  
again took second place.

A match with Grigoriev in 1931 made it clear that Ryumin  
was a player of the highest calibre, for he won  $6\frac{1}{2}$ - $1\frac{1}{2}$ .

Ryumin or Botvinnik? This was the question uppermost  
in the minds of fans during the Seventh U.S.S.R. Champion-  
ship in 1931. The two young masters had left all their rivals  
far behind and continued to win game after game. In the meet-  
ing between the two, Botvinnik emerged the victor, and this  
decided the outcome of the tournament. Botvinnik captured  
first place, while Ryumin was the runner-up.

For five years, from 1931 to 1936, Nikolai Ryumin was cham-  
pion of Moscow, setting up a record which was repeated only  
ten years later by Vasily Smyslov. Ryumin made successful  
appearances in international tournaments in 1934-1936. We  
all remember his victories over Capablanca, Euwe and Stahl-  
berg in games replete with inventiveness and imagination.

Ryumin was awarded prizes for beautiful games in many  
big tournaments.

The head of the Moscow Chess Section for a number of years, he carried on a great deal of organizational work. He held the title of Honoured Master.

From 1936 onwards a grave illness sapped Nikolai Ryumin's energies. He rarely competed in tournaments, limiting himself to educational activity, which he continued until his death.

Ryumin was an exceptionally gifted master whose forte was vigorous, forceful attack. Note his original playing in the following game.

## ENGLISH OPENING

Tournament in Leningrad, 1934

*N. Ryumin*

*M. Euwe*

White

Black

1 P—QB4

P—K4

2 Kt—QB3

Kt—QB3

3 Kt—B3

Kt—B3

4 P—Q4

P—K5

Simpler is 4 . . . P×P 5 Kt×P, B—Kt5 6 Kt×Kt, KtP×Kt.

5 Kt—Q2 . . . .

As Sudnitsyn, a Soviet analyst, has demonstrated, the enticing 5 Kt-KKt5 leads to complications which are advantageous for Black. The main variation is: 5 . . . P—KR3 6 KKt×KP, Kt×Kt 7 Kt×Kt, Q—R5, and Black wins back the Pawn, while retaining the initiative. If now 8 Q—Q3, then 8 . . . Kt—Kt5 9 Q—Kt1, P—Q4 10 P×P, B—KB4 11 Kt—Q6ch, P×Kt 12 Q×B, P—KKt3 13 Q—Kt1, R—B1, and so on.

5 . . . .

Kt×P

6 Kt(Q)×P

Kt—K3

7 P—KKt3

Kt×Kt

8 Kt×Kt

P—KB4

More reliable here is 8 . . . B—Kt5ch, as Flohr played in the fifth game of his match with Botvinnik in 1939. After 9 B—Q2, B×Bch 10 Q×B, P—QKt3 the game is practically even.

9 Kt—B3

B—Kt5

10 B—Q2

O—O

11 B—Kt2

P—B5

Black continues his incorrect line of attack on the K-side. His Pawn assault is unsupported and in the final analysis merely weakens his position. Better is 11 . . . P—Q3.

12 Kt—Q5

B—Q3

Or else 12 . . . . B×Bch 13 Q×B, Q—Kt4 14 B—R3, with White having a definite advantage.

13 B—QB3 R—Kt1

As Euwe pointed out, this is "Black's only possibility of obtaining counterplay." Black moves his Rook out of range of White's Bishop in preparation for the advance of his Queen Knight Pawn.

14 Q—Q3 Q—Kt4

15 P—KR4 Q—R3

16 P—KKt4! . . . .

Taking advantage of the poor position of Black's pieces, White starts a resolute offensive.

16 . . . . Kt—B4

17 Q—Q2 P—QKt3

18 O—O—O B—Kt2

19 P—Kt5 Q—K3

20 Q—Q4 Q—B2

Or 20 . . . R—B2 21 B—B3, threatening 22 B—KR5.

21 P—R5! Kt—K3

22 Q—Q3 Kt—B4

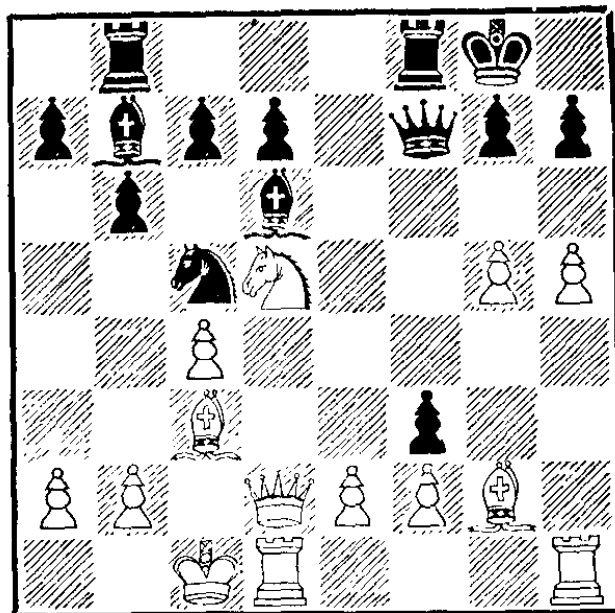
After 22 . . . Kt×P 23 P—R6 White's attack is also irresistible.

23 Q—Q2 P—B6

A desperate effort. Black counts on 24 B×BP, B—B5 25 P—K3, B×KP, etc.

Vsevolod Rauzer (1908-1941) came to the fore in tournaments in Kiev. At 19 he was champion of the Ukraine.

After making his debut in a U.S.S.R. championship in 1927, he won the title of Master for his performance in the Sixth U.S.S.R. Championship (Odessa, 1929). He registered a good



24 P—Kt6!! ....

In his annotation to this game, Dr. Euwe said: "If Black now takes the Kt-Pawn then after 25 RP×P, Q×P 26 B×BP, threatening 28 QR—Kt1, he can resign."

24 . . . Q—B5

If 24 . . . Q—B4, then 25 B×BP, B—B5 26 Kt—K7ch, K—R1 27 B×Pch, etc.

25 Kt×Q B×Kt

26 P—K3 P×B

27 R—R4! B—Kt4

28 P×Pch K×P

29 Q—B2ch K—Kt1

30 R—Kt4 Kt—K3

31 P—B4 B—B6

32 R×KtP Resigns

A classic example of an attack on a castled-short position.

showing at the Seventh, Eighth and Tenth U.S.S.R. championships.

In 1935 Vsevolod Rauzer moved to Leningrad. He finished second in the Leningrad Championship of 1936, and in the same year tied for first with Chekhover in a U.S.S.R. tournament of young masters.

Vsevolod Rauzer occupies a place of honour in Soviet chess annals as an outstanding theoretician, particularly in the openings. A tireless analyst, he discovered new lines in such important openings as the Ruy Lopez, Sicilian Defence, French Defence, Queen's Gambit, and many others. His ideas are landmarks in opening strategy.

Rauzer also applied his analytical talents to a number of important end-games. For one thing, he is the author of a classical study of the Bishop and Rook Pawn versus King ending.

An active positional player, Rauzer produced interesting and artistic games. The following game in which he defeated Ryumin was carried by chess publications all over the world. It demonstrated new lines of attack in one of the major opening systems.

### *RUY LOPEZ*

Tournament of Young Masters, 1936

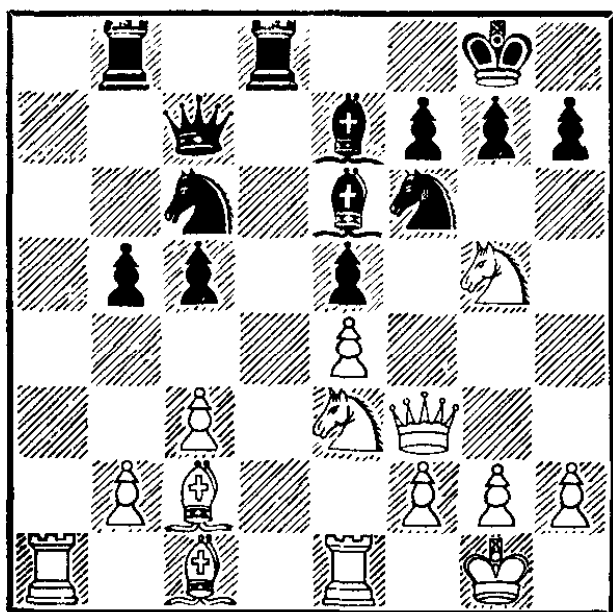
<i>V. Rauzer</i>	<i>N. Ryumin</i>	a keen and complicated battle.
White	Black	
1 P—K4	P—K4	12 P—QR4 . . . .
2 Kt—KB3	Kt—QB3	This strong move faces
3 B—Kt5	P—QR3	Black with some uncomfortable
4 B—R4	Kt—B3	problems. If now 12 . . .
5 O—O	B—K2	P—Kt5 then 13 P×BP, QP×P
6 R—K1	P—QKt4	14 Kt—B4, B—K3 15 B—
7 B—Kt3	P—Q3	Q3, with White having the
8 P—B3	Kt—QR4	better position.
9 B—B2	P—B4	12 . . . . QR—Kt1
10 P—Q4	Q—B2	13 RP×P RP×P
11 QKt—Q2	Kt—B3	14 P×KP! . . . .

As experience has shown, preferable here is 11 . . . O—O 12 P—KR3, which leads to

The idea behind this exchange is by no means to "launch negotiations" for sim-

plifying the game along the Q-file. White opens up further roads for his offensive and for shifting pieces to Black's weakened Q4- and KB4-squares.

14 . . . . .	P × P
15 Kt—B1	B—K3
16 Kt—K3	O—O
17 Kt—Kt5	KR—Q1
18 Q—B3!	. . . . .



18 . . . . . R—Q3

Best of all here is 18 . . . P—R3 19 Kt × B, P × Kt, and Black can wage a stubborn defence.

19 Kt—B5 B × Kt

The Rook's retreat to Q1 gives Black better chances. Now the Bishop at B2 comes into play with decisive effect.

20 P × B P—R3

Black is putting up a weak defence. A better continuation here, pointed out by Rauzer, is 20 . . . R(Q)—Q1 21 Kt—K4, Kt—Q4, giving Black possibilities for defence.

21 Kt—K4	Kt × Kt
22 B × Kt	B—B3
23 B—K3	Kt—K2
24 P—QKt4	P—B5
25 P—Kt3	R—Q2
26 R—R7	Q—Q1
27 R × R	Q × R
28 P—R4	K—R1
29 P—Kt4!	Kt—Kt1

Not 29 . . . B × P, for 30 Q—R3, B—B3 31 P—Kt5, and Black loses the Bishop.

30 P—Kt5	B—K2
31 R—Q1	Q—B2
32 P—B6!	B × BP

Or 32 . . . P × BP 33 Q—B5, K—Kt2 34 P × RPch, K—B1 35 P—R7.

33 P × B	Kt × P
34 B—B2	R—Q1
35 B × P	R × Rch
36 B × R	P—K5
37 B—B4	Q—Q1
38 Q—K2	Kt—Q4

Black resigns without waiting for White's next move.

## CHAPTER FIVE

### MAIN FEATURES OF THE SOVIET SCHOOL

The Soviet school now ranks first in the world. Experience has proved its principles to be the most viable and its methods of instruction the most progressive. In addition to its seventeen universally recognized international grandmasters, it has developed scores of first-class masters and thousands of gifted young players who will be worthy successors to the older generation.

In the Soviet school we see a reflection of the best features of chess thought in Russia.

The Soviet masters have creatively assimilated the store of knowledge accumulated by the leading masters of pre-revolutionary Russia. They have taken over the best traditions and methods in the theory and practice of such outstanding players of other countries as Steinitz, Lasker, Capablanca and Réti, and Nimzovich and Rubinstein, those distinguished theoreticians who came from pre-revolutionary Russia.

But, as Lenin pointed out, "preserving a heritage does not at all mean limiting oneself to it." Working in that spirit, the Soviet masters have critically reviewed their methods and taken a new approach to the problems of chess, developing their own understanding of the game and their own creative views.

The traits of the Soviet man in general—his spirit of invention, his resourcefulness, his dislike of resting on his laurels, his bold solution of theoretical problems, and exacting, critical attitude towards himself—exercised their influence on the Soviet school. Visitors from abroad have often been struck by these traits. After his visit to the Soviet Union in 1934 Dr.



Session of simultaneous play.  
Grandmaster M. Botvinnik  
concentrating after a move by  
ten-year-old Boris Spassky  
(1947)

Euwe, for example, said he was amazed by the fighting spirit of Soviet masters and their inexhaustible energy. They do not seek a draw but boldly fight to win, striving to produce games that are works of art.

Two main features characterize the Soviet school: first, the influence of the traits of the Soviet man of the socialist era, an ardent patriot and tireless seeker of the new, and second, a deep approach to chess, a struggle against scholastic conceptions of the essence of the game.

Special mention should be made of the struggle waged by Soviet players against dogmatism, that enemy of the creative approach in both theory and practice. Dogmatism is dangerous because it

discourages independent thinking, dooms theoretical work to stagnation, and stifles the spirit of quest and innovation. The doctrinaire looks for ready-made solutions of all problems and acts according to "book" in all cases.

Members of the Soviet school have introduced completely new propositions into all stages of the game; basing themselves on the views of Chigorin, they have created, and elaborated in detail, a new theory of chess.

Proceeding from the principle that chess demands a deep and scientific approach, Soviet masters have raised opening theory to an unprecedented level. Over the years, the foremost Soviet theoreticians have made a great number of interesting analyses, some of remarkable depth and originality. They have restored the reputation of many rejected variations, infusing new ideas into them and making them keen-edged, effective weapons. Their contribution to the theory of openings has been indeed tremendous. Not a single variation or system has escaped their penetrating analysis.

A factor in this widespread research, in which a large number of rank-and-file players take a share, is the general rise in the Soviet people's cultural level.

The journal *Shakhmaty v SSSR* (*Chess in the U.S.S.R.*), which publishes many interesting analyses and conducts large-scale postal tournaments, plays a big part in this work, as do the chess columns of newspapers and magazines.

## A. THE OPENING

The opening is a very important stage of the game; it is, moreover, the stage that has been studied the most. For decades now, theoreticians have been perfecting openings, clarifying and checking variations, and revising established views.

Some of the openings are named after the country in which they were first used or analyzed, others after the piece or pieces whose development determines the line of the game, and still others after the players who introduced them.

It should be emphasized, however, that through the decades many openings were named inaccurately, and often arbitrarily.

For one thing, the names of openings and variations reflect only to a most insignificant degree the immense contribution which Soviet analysts have made to modern theory.

In this chapter we shall outline the achievements of the Soviet school in the theory of the openings. This is all the more necessary because many of these achievements have not yet been given due credit in theoretical manuals and monographs on openings.

A voluminous manual on openings compiled by V. Korn, R. Griffiths and P. Sergeant appeared in England in 1946 and has been republished several times since then. It does not treat the history of opening theory objectively. True, in their references to tournament chess the authors mention competitions in the U.S.S.R. and games played by Soviet masters and grandmasters, but they do not draw the logical conclusions.

The introductory article dealing with the Ruy Lopez, for instance, does not say a word about the analyses by Rauzer, Boleslavsky and other Soviet theoreticians. In the introductory article about the French Defence the theoretical works of Botvinnik, Konstantinopolsky, Belavenets, Rauzer and Kan are completely ignored.



The sections dealing with the Queen's Gambit and the Indian defences lack information about the studies made by Levenfish, Bondarevsky, Ragozin, Makogonov and other prominent Soviet theoreticians.

While there are practically no references in the book to variations proposed by Smyslov, Botvinnik, Bronstein, Boleslavsky and Ragozin, space is given to variations by Terkaz, Loman, Kaufman and other lesser known players.

Followers of the game the world over know, however, that the Soviet school holds the leading position in modern chess. They closely study the games and analyses of Soviet masters. Many people abroad subscribe to *Shakhmaty v SSSR*, the Soviet chess journal, and buy chess books published in the Soviet Union.

The superiority of Soviet players in the realms of both theory and practice is something champions in other countries have been compelled to admit after their defeats in meetings with Soviet masters and grandmasters. For example, after the 1945 radio match between the U.S.S.R. and the United States, Reuben Fine said that the Russian players had completely freed themselves from doctrinism and played particularly well in the openings.

In the opinion of many theoreticians of the Tarrasch school the object of the opening is to place the pieces conveniently and in doing so capture the centre. They considered the opening to end with that, not bothering to carry their study of theoretical variations any farther. Beyond lay another broad field, the middle game.

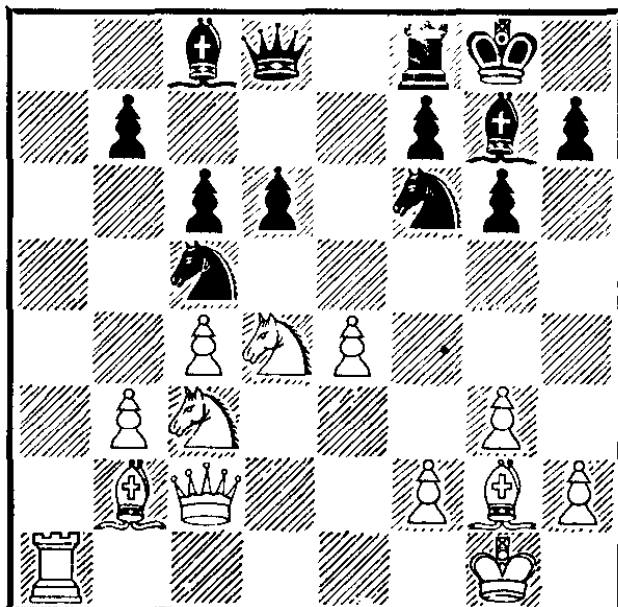
Botvinnik, developing Chigorin's ideas, came forth in the early thirties with a new attitude to the opening as the threshold of the middle game. Already in the opening he strove to create advantageous conditions for the battle in the middle game. His analyses of openings went many moves ahead, sometimes even including the end-game.

He demonstrated in practice that the opening is not a frozen pattern of convenient development. Before long, thanks to the extensive research conducted by the entire close-knit body of Soviet masters, a tense, creative struggle began to take shape from the very first moves; general views on the opening that had held for many decades were changed completely.

Following Botvinnik's example, some Soviet masters made still deeper analyses of variations. During the Stahlberg v. Boleslavsky game at the 1950 Budapest Match-Tournament, the

following position arose after White's 15th move (1 P—QB4, Kt—KB3 2 P—Q4, P—Q3 3 Kt—KB3, P—KKt3 4 Kt—B3, B—Kt2 5 P—KKt3, O—O 6 B—Kt2 QKt—Q2 7 O—O, P—K4 8 P—K4, P—B3 9 P—Kt3, P×P 10 Kt×P, Kt—B4 11 B—Kt2, P—QR4 12 Q—B2, P—R5 13 KR—Q1, P×P 14 P×P, R×R 15 R×R):

Here Boleslavsky pondered a long time over his next move. Grandmaster Bronstein, who had collaborated closely with Boleslavsky in the study of theory and who happened to be looking on, remarked to one of the spectators, "I don't understand why Boleslavsky is thinking such a long time. This position has been investigated far into the end-game in our country."

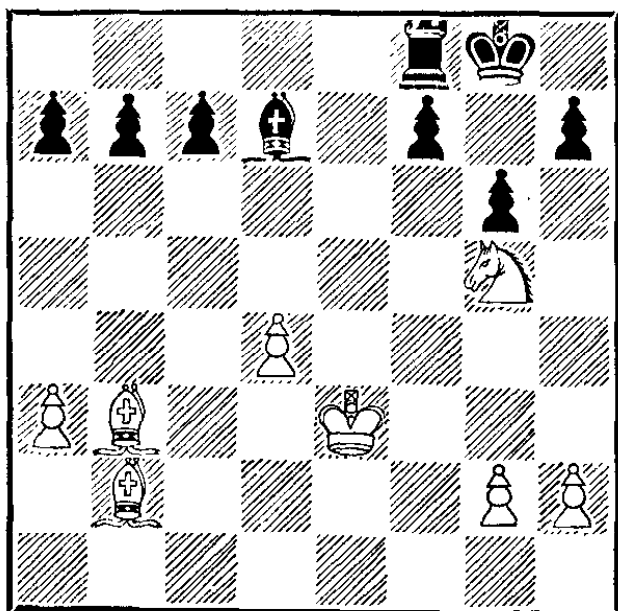


That Bronstein's words were not an exaggeration is shown by the speed and artistry with which the two grandmasters play the King's Indian Defence. They have made a thorough analysis of the end-game logically following from this as well as other major openings.

Investigation of openings to the end is typical of the work of Soviet analysts. We could cite any number of examples where the analysis of opening variations goes past the twentieth move and deep into the middle game.

Much debate was aroused by the following variation of Nimzovich's Defence: 1 P—Q4, Kt—KB3 2 P—QB4, P—K3 3 Kt—QB3, B—Kt5 4 Q—B2, P—Q4 5 P—QR3, B×Ktch 6 Q×B, Kt—K5 7 Q—B2, Kt—QB3 8 P—K3, P—K4 9 BP×P, Q×P played by Milan Vidmar (White) against Alekhine at San Remo in 1931.

Three years later, a new solution of White's problem in continuation of the above play was proposed by Vsevolod Rauzer, the Soviet theoretician. He published an interesting analysis leading to an original position: 10 B—B4, Q—R4ch 11 P—Kt4, Kt×KtP 12 Q×Kt, Kt—B7ch 13 K—K2, Q—K8ch 14 K—B3, Kt×R 15 B—Kt2, O—O 16 K—Kt3! B—Q2 17 Kt—B3! Q×R 18 Kt—Kt5, P—KKt3 19 Q×KP, QR—K1 20 Q—B6, R×Pch 21 P×R, Q—K8ch 22 Q—B2, Q×Qch 23 K×Q, Kt—B7 24 B—Kt3, Kt×KP 25 K×Kt.



As a result of the bitter struggle White obtains an advantageous end-game. Rauzer's proposal was received with interest by the chess world. His variation was elucidated and "completely solved" in numerous games at various tournaments and in many analyses.

When we say "completely solved" we mean, of course, that the position's fine points are clear from the present-day point of view. The possibilities in chess are undoubtedly inex-

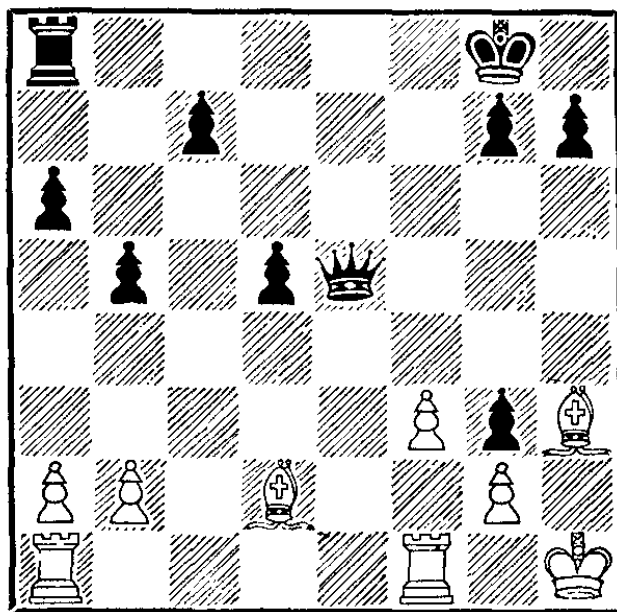
haustible, and hence it is equally indisputable that the further advance of chess thought and technique will bring new discoveries and re-evaluations.

The profound analyses by Soviet masters of the open variation of the Ruy Lopez are generally known. A memorable game is the Smyslov v. Reshevsky encounter (U.S.S.R.-U.S.A. radio match) which developed as follows:

1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—Kt5, P—QR3 4 B—R4, Kt—B3 5 O—O, Kt×P 6 P×Q4, P—QKt4 7 B—Kt3, P—Q4 8 P×P, B—K3 9 P—B3, B—QB4 10 QKt—Q2, O—O 11 B—B2, P—B4 12 Kt—Kt3, B—Kt3 13 KKt—Q4, Kt×Kt 14 Kt×Kt, B×Kt 15 P×B, P—B5 16 P—B3, Kt—Kt6 17 P×Kt, P×P 18 Q—Q3, B—B4 19 Q×B, R×Q 20 B×R, Q—R5 21 B—R3, Q×Pch 22 K—R1, Q×KP 23 B—Q2, and White goes on to win the game.

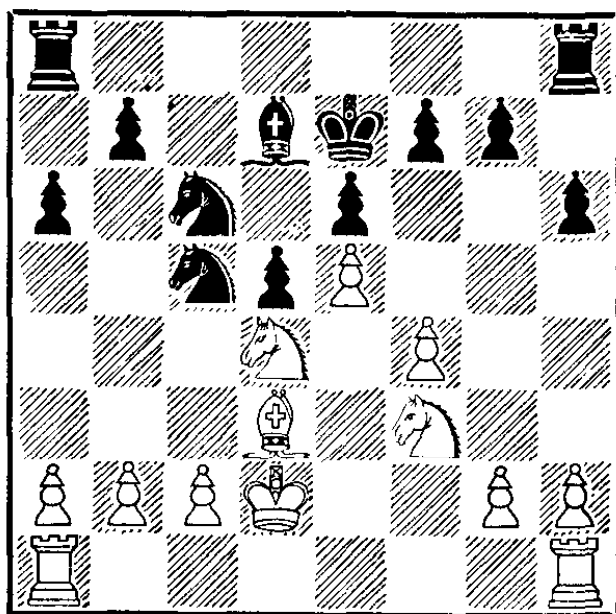
The whole of this variation had been thoroughly investigated by Soviet players. It had come up earlier in games between Boleslavsky and Ragozin (1942) and Boleslavsky and Botvinnik (1943).

We can also point to a variation of the French Defence in which the moves are not so vigorous yet the problems have



been analyzed far into the end-game. After 1 P—K4, P—K3 2 P—Q4, P—Q4 3 Kt—QB3, Kt—KB3 4 B—K Kt5, B—K2 5 P—K5, KKt—Q2 6 B×B, Q×B the Soviet masters Grigoriev, Konstantinopolsky and Rauzer worked out a plan leading to a superior end-game. This plan was successfully employed by White in the Konstantinopolsky v. Lilienthal (Moscow, 1936), Rauzer v. Lilienthal (Tbilisi, 1937), and a number of other games.

White's plan becomes clear from the following: 7 P—B4, P—QR3 8 Kt—B3, P—QB4 9 P×P, Q×P 10 Q—Q4, Kt—QB3 11 Q×Q, Kt×Q 12 B—Q3, K—K2 13 K—Q2, P—R3 14 Kt—K2, B—Q2 15 Kt(K)—Q4.



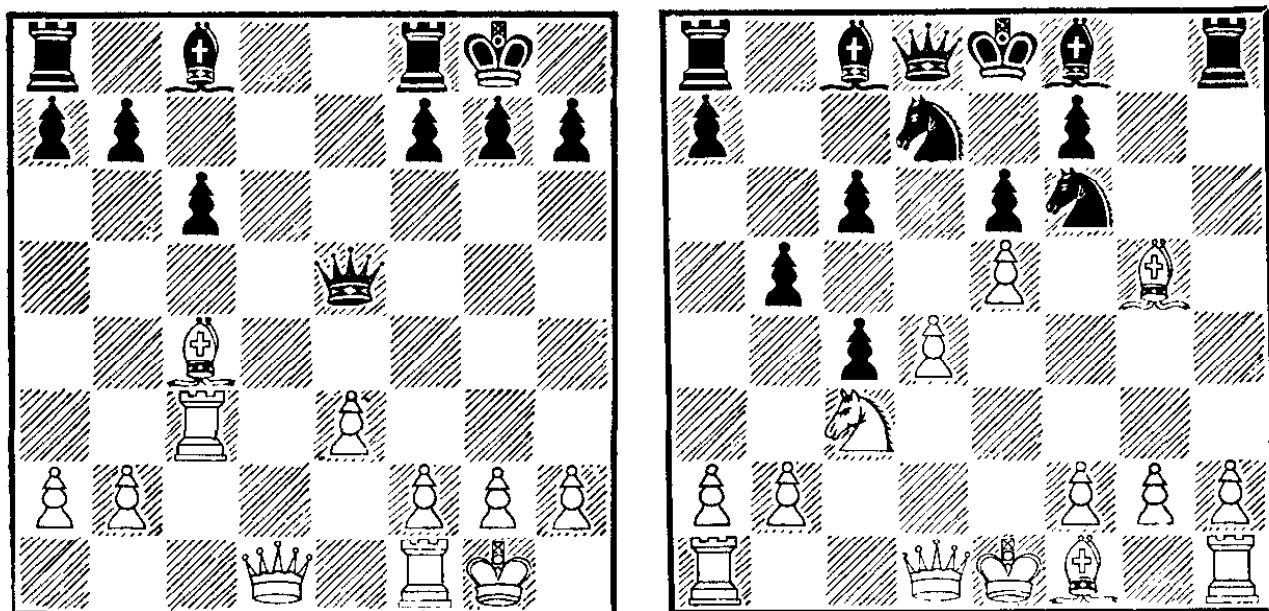
Now White has an excellently posted Knight at Q4 and gains a dangerous initiative by advancing the K-side Pawns. At any rate, you will not find anyone playing Black nowadays eager to get into this position.

Very many examples of this kind could be cited. We shall only add that there have been numerous profound analyses of the Meran Defence and Botvinnik's Variation in the Queen's Gambit, and interesting investigations in the Gruenfeld Defence and Nimzovich's Defence. Day by day Soviet theoreticians are penetrating deeper into the secrets of openings and gaining greater mastery of the fine points of the middle game and end-game following from different variations.

One might think such a study of theory would exhaust the possibilities of battle and strip chess of its lustre. Actually, the opposite holds true: the games played by Soviet masters are distinguished for their originality; moreover, most of them are interesting from the very outset. That is because Soviet masters are constantly finding new possibilities in the opening as they strive to introduce elements of a tense, acute struggle beginning with the earliest moves.

Compare these two diagrams, for instance.

On the left is the position after the 14th move in a variation



of the Queen's Gambit that for a long time was very fashionable in tournaments abroad. There is little life in this position, and it is not hard to foresee that the game will most likely end in a draw.

In the other diagram we see the position after only the 10th move in Botvinnik's Variation of the Queen's Gambit. An interesting battle clearly lies ahead.

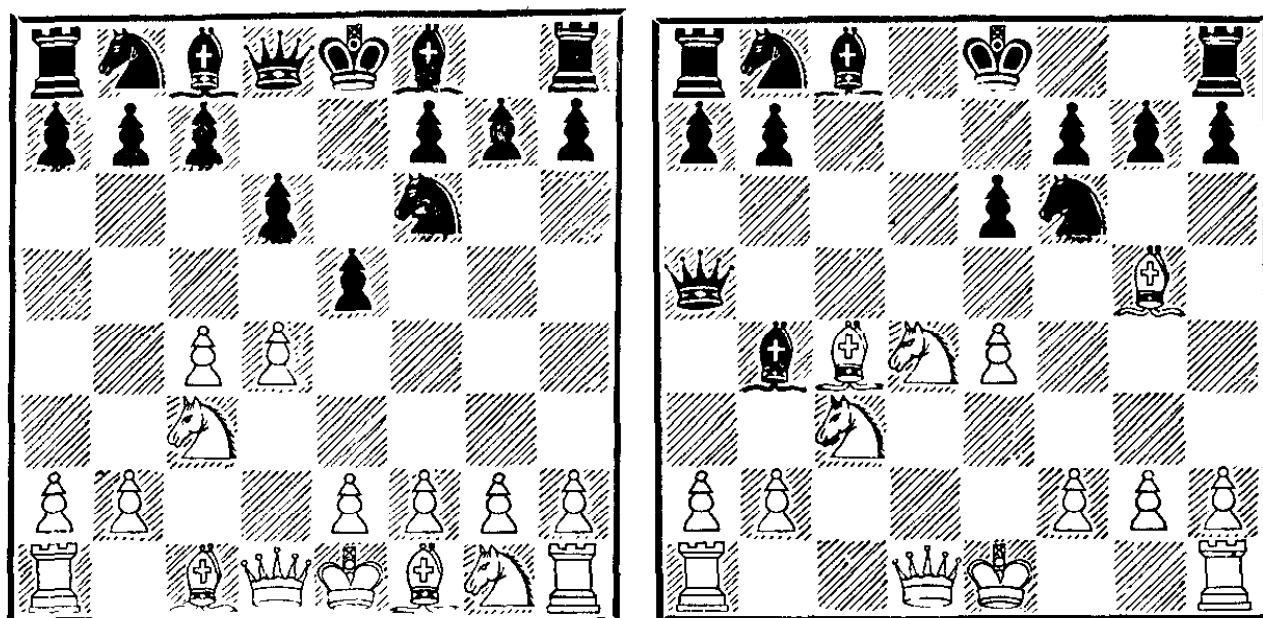
This striving for an acute struggle is typical of the variations proposed by Soviet theoreticians, in which complex problems, in the choice of a correct continuation arise as early as in the first few moves.

An example is the Gambit Variation 1 P—Q4, P—Q4 2 P—QB4, P—K3 3 Kt—QB3, P—QB3 4 P—K4 which Soviet players have introduced in recent years. Various possibilities of attack open up on the fourth move, after the Pawn sacrifice is accepted.

It is because they are eager to engage in a stubborn battle right from the opening that Soviet masters so often play the old 3 . . . Kt—Q5 in the Ruy Lopez.

A highly interesting opening system introduced by Soviet masters in the King's Indian Defence is: 1 P—Q4, Kt—KB3 2 P—QB4, P—Q3 3 Kt—QB3, P—K4. (Diagram on p. 87, left.)

Black's position appears to be worse after 4 P×P, P×P 5 Q×Qch, K×Q, but practice has shown that the weakness of White's QB-Pawn fully compensates Black for his inability to castle.



Many interesting fine points have been revealed in this variation of the King's Indian Defence, and in others, too, by Soviet theoreticians.

Take, for example, the original Boleslavsky v. Bronstein encounter at the 1950 Budapest Tournament. Here the entire battle was fought, in effect, in the opening. Dizzying complications set in after 4 Kt—B3, P—K5 5 Kt—KKt5, B—B4 6 Q—B2, P—KR3 7 KKt×KP, Kt×Kt 8 Kt×Kt, Q—R5 9 Kt×Pch, B×Kt 10 Q×B, B—Kt5ch 11 K—Q1, Q×QPch 12 K—B2, Q×BPch 13 K—Kt1.

The following continuation was worked out by Simagin, a Soviet master, sixteen years ago, but its originality and depth call forth admiration to this day.

After 1 P—Q4, P—Q4 2 P—QB4, P—K3 3 Kt—KB3, Kt—KB3 4 B—Kt5, B—Kt5ch 5 Kt—B3, P×P 6 P—K4, P—B4 7 B×P, P×P 8 Kt×P, Q—R4 in the well-known "Vienna Variation" comes the startling 9 B×Kt! B×Ktch 10 P×B, Q×Pch 11 K—B1, Q×Bch 12 K—Kt1, after which White obtains a lethal attack. (Diagram on top of page, right.)

It is easy to see why this variation was taken up by masters abroad, and all foreign chess journals published the Kotov v. Yudovich game (1939 U.S.S.R. Championship) in which 9 B×Kt! appeared for the first time, as well as Simagin's detailed analysis of the variation.

An example of a profound and unexpected solution is Botvinnik's play in the following important variation of Nimzovich's

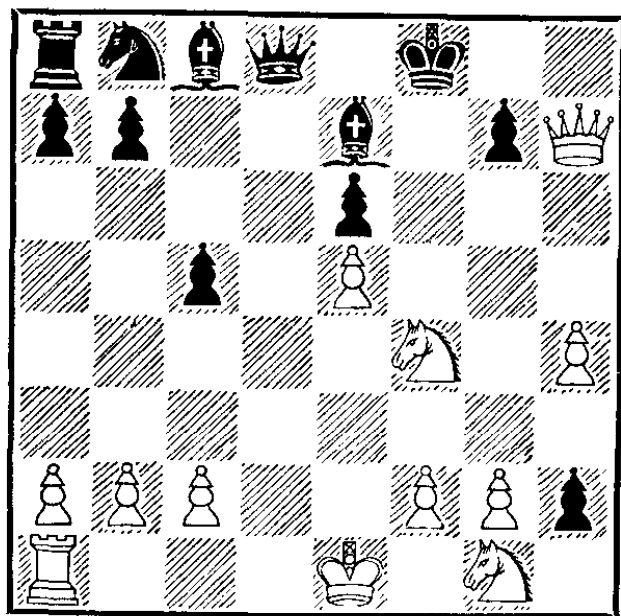
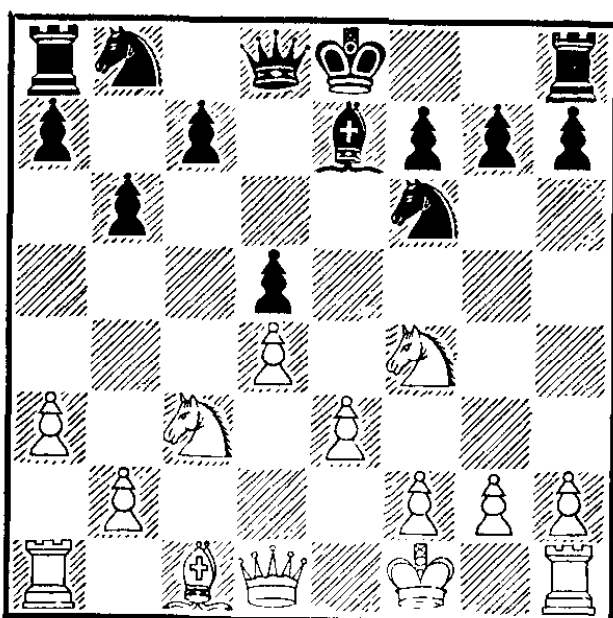
Defence in his world title match with Smyslov in 1954. After 1 P—Q4, Kt—KB3 2 P—QB4, P—K3 3 Kt—QB3, B—Kt5 4 P—K3 Smyslov played 4 . . . P—QKt3. Then came 5 Kt—K2, B—R3 6 P—QR3, B—K2. Botvinnik hit upon an unusual line of attack which brought out the weak points of the Bishop's withdrawal to K2.

There followed: 7 Kt—B4, P—Q4 8 P×P, B×B 9 K×B, P×P.

Now White, continuing 10 P—KKt4! P—B3 11 P—Kt5, KKt—Q2 12 P—KR4, B—Q3 13 P—K4, obtained an excellent position. As Grandmaster Bronstein pointed out, "the Pawn assault seems to be at variance with all the principles, but a deeper examination shows it to be acceptable precisely because White's King is at B1."

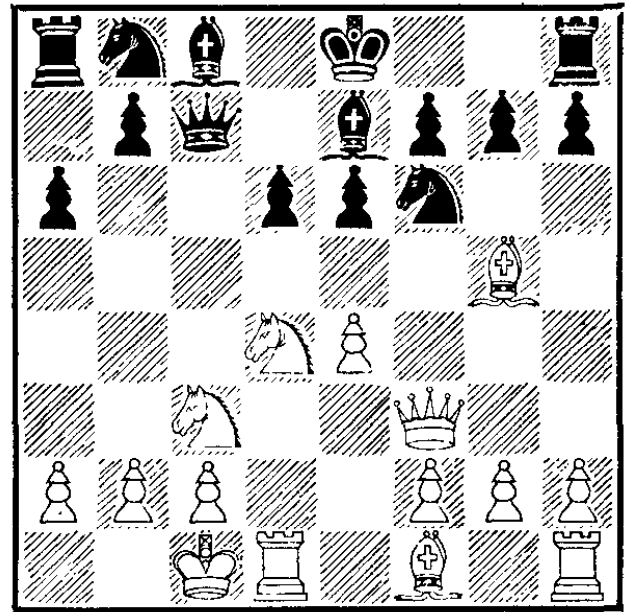
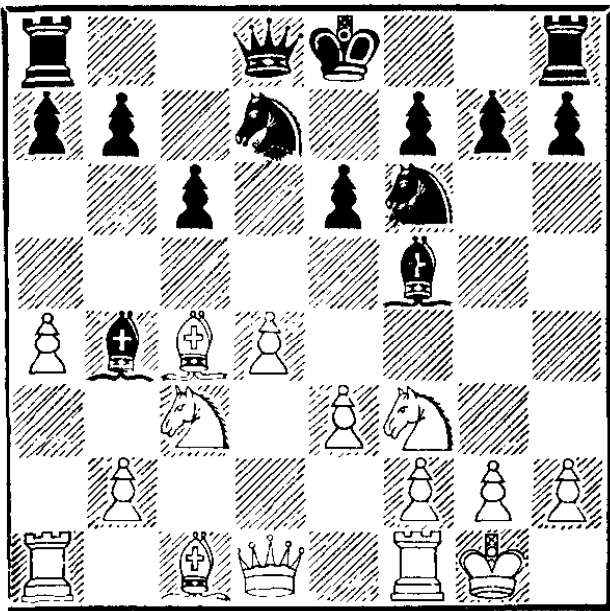
One finds it hard to believe that the next diagram is not a chess problem but comes from an actual game. This fantastic position is the result of a theoretical analysis of the variation of the French Defence which came up in the Panov v. Yudovich encounter at the 1937 U.S.S.R. Championship in Tbilisi. This analysis introduced new ideas into the trenchant Chatard-Alekhine Attack.

The position arose after 1 P—K4, P—K3 2 P—Q4, P—Q4 3 Kt—QB3, Kt—KB3 4 B—K Kt5, B—K2 5 P—K5, KKt—Q2 6 P—KR4, P—KB3 7 B—Q3, P—QB4 8 Q—R5ch, K—B1 9 Kt×P, P×B 10 R—R3, P—Kt5 11 Kt—B4, Kt×P 12 P×Kt, P×R 13 B×P, R×B 14 Q×R, P—R7.



Black won the game soon after.

The position reached in the Slav Defence after 1 P—Q4, P—Q4 2 P—QB4, P—QB3 3 Kt—KB3, Kt—B3 4 Kt—B3,



P×P 5 P—QR4, B—B4 6 P—K3, P—K3 7 B×P, B—Q Kt5 8 O—O, QKt—Q2 has come up many times in tournaments. (Diagram on left.)

Usually there followed 9 Q—K2. In his 1954 match with Smyslov, Botvinnik chose 9 Kt—R4, and after 9 . . . O—O continued with 10 P—B3, striving to cramp the Bishop under attack or, if it came to that, to take it on Kt6. In this game White built up an attacking position.

In the encounter between Nezhmetdinov (U.S.S.R.) and Paoli (Italy) during the International Tournament in Bucharest in 1954 the Italian master employed the Sicilian Defence. The game developed as follows: 1 P—K4, P—QB4 2 Kt—KB3, P—Q3 3 P—Q4, P×P 4 Kt×P, Kt—KB3 5 Kt—QB3, P—QR3 6 B—KKt5, P—K3 7 Q—B3, B—K2 8 O—O—O, Q—B2. (Diagram on right.)

Here White made the fantastic move 9 R—Kt1! and after 9 . . . B—Q2 10 P—KKt4, Kt—B3 11 B—K3, P—R3 12 P—KR4, R—QB1 13 P—Kt5 there followed an energetic attack on the Black King.

Here is a brief review of Soviet achievements in opening theory.

### OPEN GAMES

*Giucco Piano.* An interesting branch of this opening is the attack which arises after 1 P—K4, P—K4 2 Kt—KB3, Kt—KB3 3 B—B4, B—B4 4 P—B3, Kt—B3 5 P—Q4, P×P 6 P×P, B—Kt5ch 7 Kt—B3, Kt×KP 8 O—O, B×Kt 9 P—Q5, B—B3 10 R—K1, Kt—K2 11 R×Kt, P—Q3 12 B—KKt5, B×B 13 Kt×B.



Deep and detailed analyses of this position have been made by Sozin and Zek. Keres and Estrin have clarified a number of points in this opening.

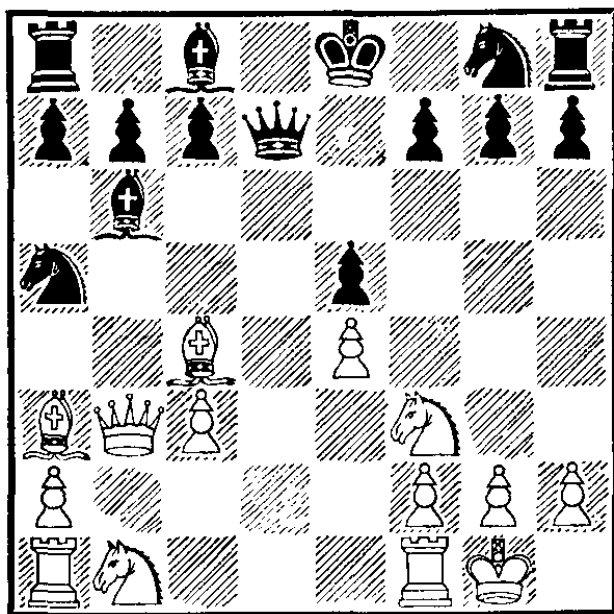
*Evans Gambit.* Valuable analyses of this gambit (both the accepted and the declined) have been presented by Kan and Sokolsky. Romanovsky has found a number of interesting ideas in the attack and the defence.

Of exceptional interest is the Levenfish Variation: 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—B4, B—B4 4 P—QKt4, B×P 5 P—B3, B—R4 6 P—Q4, P—Q3 7 Q—Kt3, Q—Q2 8 P×P, P×P 9 O—O, B—Kt3 10 B—R3, Kt—R4.

Continuing now with 11 Kt×P! Kt×Q 12 P×Kt, White gets a good game.

In the Evans Gambit Declined, the Kan Variation, 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—B4, B—B4 4 P—QKt4, B—Kt3 5 P—QR4, P—QR3 6 Kt—B3! is the strongest, with White retaining the possibility of launching a vigorous attack.

*Two Knights' Defence.* The complicated variations of this defence have been extensively



studied by Keres, Ragozin, Lisitsyn, Konstantinopolsky, Novotelnov, Estrin, Nezhmetdinov and Kopylov. Of the numerous continuations introduced by Soviet players we should like to note the following:

Ragozin Variation: 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—B4, Kt—B3 4 Kt—Kt5, P—Q4 5 P×P, Kt—QR4 6 B—Kt5ch, P—B3 7 P×P, P×P 8 B—K2, P—KR3 9 Kt—KB3, P—K5 10 Kt—K5, B—Q3 11 P—Q4, P×P 12 Kt×QP, Q—B2 13 P—QR3, O—O 14 O—O, P—B4.

At this point Ragozin, playing against Gligoric in the International Chigorin Memorial Tournament of 1947, made a bold Pawn sacrifice, 15 P—QB4, Kt×P 16 Kt—B3 and obtained the better game.

*Four Knights' Game.* A thorough study of this opening has been made by Belavenets. Botvinnik, Keres, Kasparian, Alartortsev and Panov have contributed important clarifications in different variations of the opening.

*Petrov's Defence.* Candidate-master Sozin, of Leningrad, has made a detailed investigation of this opening. Of the variations discovered and developed by Soviet players we should like to note the following:

*Levenfish Variation.* 1 P—K4, P—K4 2 Kt—KB3, Kt—KB3 3 P—Q4, P×P 4 P—K5, Kt—K5 5 Q×P, P—Q4 6 P×P, Kt×QP 7 B—Kt5, Kt—B3! In this position Black used to play 7 . . . P—KB3, which led him into difficulties. The Levenfish Variation has taken the sting out of Steinitz' continuation, 3 P—Q4, which was considered very strong.

*Alatortsev Variation.* 1 P—K4, P—K4 2 Kt—KB3, Kt—KB3 3 P—Q4, P×P 4 P—K5, Kt—K5 5 Q×P, P—Q4 6 P×P, Kt×QP 7 Kt—B3, Kt—B3 8 Q—KB4. White tried, in this manner, to strengthen the Steinitz attack. Master Alatortsev, of Moscow, found an interesting possibility here: 8 . . . P—KKt3 9 B—Q2, B—Kt2 10 O—O—O, O—O 11 B—Q3, B—K3 12 P—KR4, Q—B3, and Black has a good position.

*Scotch Game.* A noteworthy attack was introduced by Blumenfeld after 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 P—Q4, P×P 4 Kt×P, B—B4 5 B—K3, Q—B3. Here he recommended and developed the original continuation 6 Kt—Kt5.

Deep analyses of variations of this opening have been contributed by Keres, Nenarokov, Lisitsyn, Kopayev and Bastrikov.

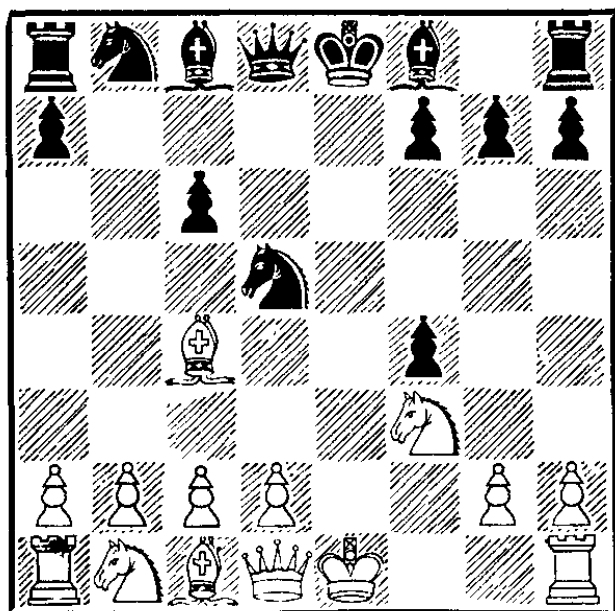
*Philidor's Defence.* Theoretical investigations of primary importance have been made by Ilyin-Zhenevsky, A. Rabinovich, Konstantinopolsky, Sokolsky, Romanovsky, Duz-Khotimirsky, Ryumin, Sozin and Zek.

We should like to note the Sokolsky Variation: 1 P—K4, P—K4 2 Kt—KB3, P—Q3 3 P—Q4, Kt—KB3 4 P×P, Kt×P 5 QKt—Q2!

*Vienna Game.* The modern theory of this opening has been clarified by the investigations of Konstantinopolsky, Nenarokov, Romanovsky, Panov, Polyak, Berger, and Zbandutto.

*King's Gambit.* Interesting methods of attack and defence have been developed by Botvinnik, Keres, Bronstein and Tolush. Many valuable ideas have been contributed to the theory and practice of the gambit by Romanovsky, Nenarokov and Duz-Khotimirsky.

Noteworthy is the ingenious Botvinnik Variation, which has justified itself in many recent tournaments: 1 P—K4, P—K4 2 P—KB4, P×P 3 Kt—KB3, P—Q4 4 P×P, Kt—KB3 5 B—Kt5ch, P—B3 6 P×P, P×P 7 B—B4, Kt—Q4!



Played here before was 7... B—Q3 8 Q—K2ch, Q—K2 9 Q×Qch, with a convenient game for White. Botvinnik's continuation has led to a new appraisal of this method of play for White.

*King's Counter-Gambit.* (1 P—K4, P—K4 2 P—KB4, P—Q4.) A variety of possibilities for attack has been found here for White by Keres. Interesting variations for Black have been worked out by Estrin, a Mos-

cow master, and Raush, of Karaganda.

*Lettish Gambit.* (1 P—K4, P—K4 2 Kt—KB3, P—KB4.) This was invented by a group of Riga players headed by master Betins. Subsequently the theory of the gambit was elaborated by Smyslov, Levenfish, Sokolsky and Blumenfeld.

*Ruy Lopez.* The modern theory of this major opening has evolved exclusively from the analyses and tournament games of Soviet players. Contributions of particular importance have been made by Smyslov, Botvinnik, Boleslavsky, Keres, Levenfish, Romanovsky, Nenarokov, Ryumin, Rauzer, Belavenets, Ilyin-Zhenevsky, A. Rabinovich, Panov, Ravinsky, Dubinin, Grechkin, Lipnitsky, Suetin, Estrin, Simagin, Borisenko, Radchenko and Geiler.

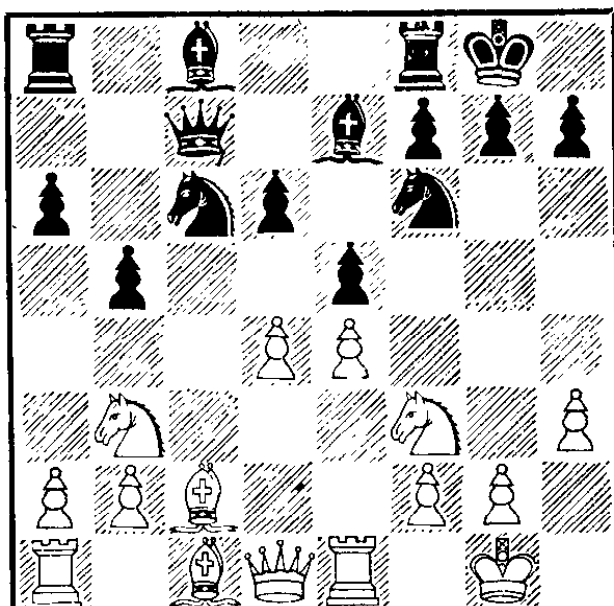
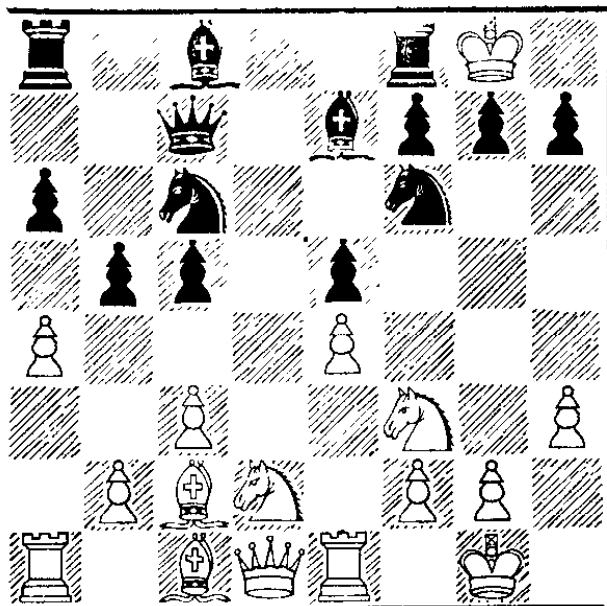
A place in Ruy Lopez theory is indisputably deserved by the following variations named after Soviet investigators:

*Romanovsky Variation.* 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—Kt5, P—QR3 4 B×Kt, QP×B 5 Kt—B3, P—B3 6 P—Q3, B—Q3 7 Kt—K2, Kt—K2 8 Kt—Q2.

*Kopayev System.* 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—Kt5, P—QR3 4 B—R4, P—Q3 5 P—B3, P—B4 6 P×P, B×P 7 O—O.

*Rauzer Attack.* 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—Kt5, P—QR3 4 B—R4, Kt—B3 5 O—O, B—K2 6 R—K1, P—QKt4 7 B—Kt3, P—Q3 8 P—B3, O—O 9 P—KR3, Kt—QR4 10 B—B2, P—B4 11 P—Q4, Q—B2 12 QKt—Q2, Kt—B3 13 P×KP, P×P 14 P—QR4. (See diagram top left on page 93.)

*Boleslavsky Variation.* 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—Kt5, P—QR3 4 B—R4, Kt—B3 5 O—O, B—K2 6 R—K1, P—QKt4 7 B—Kt3, P—Q3 8 P—B3, O—O 9 P—KR3,



Kt—QR4 10 B—B2, P—B4 11 P—Q4, Q—B2 12 QKt—Q2, 3P×P 13 P×P, Kt—B3 14 Kt—Kt3. (Diagram above right.)

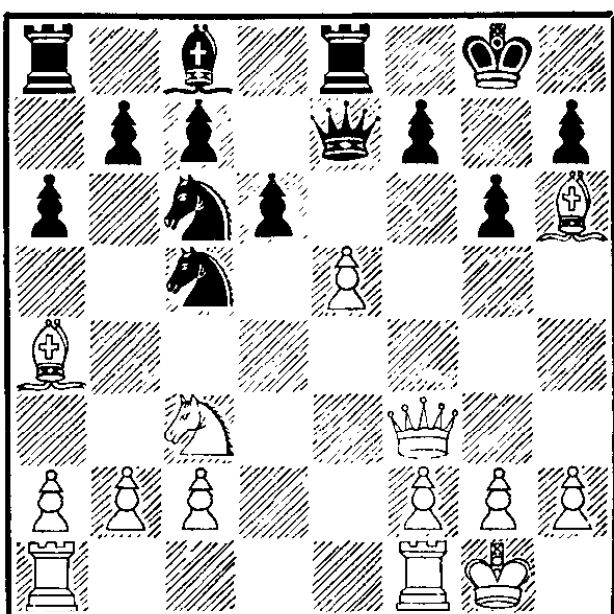
Panov Variation. 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—Kt5, P—QR3 4 B—R4, Kt—B3 5 O—O, B—K2 6 R—K1, P—QKt4 7 B—Kt3, P—Q3 8 P—B3, O—O 9 P—KR3, Kt—QR4 10 B—B2, P—B4 11 P—Q4, Q—B2 12 QKt—Q2, B—Kt2.

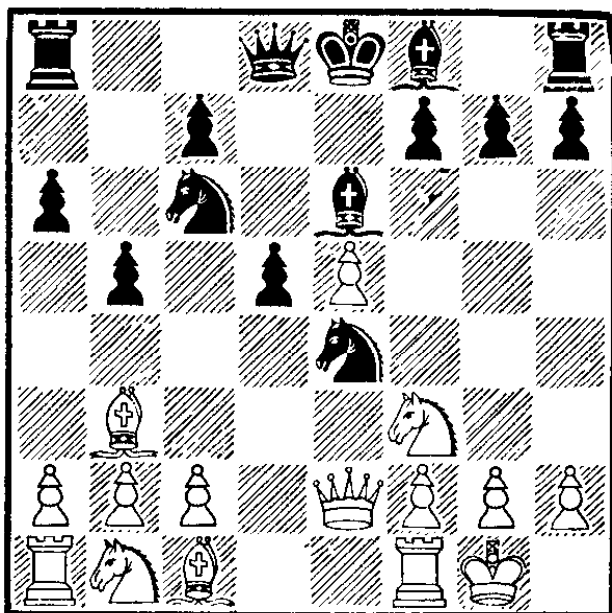
A. Rabinovich System. 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—Kt5, P—QR3 4 B—R4, Kt—B3 5 O—O, P—QKt4 6 B—Kt3, P—Q3 7 Kt—Kt5, P—Q4 8 P×P, Kt—Q5 9 R—K1, B—QB4 10 R×Pch, K—B1.

Radchenko Variation. 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—Kt5, P—QR3 4 B—R4, Kt—B3 5 O—O, Kt×P 6 P—Q4, P—QKt4 7 B—Kt3, P—Q4 8 P×P, B—K3 9 Q—K2, B—K2 10 R—Q1, O—O 11 P—B4, KtP×P 12 B×P, P×B 13 R×Q, KR×R.

Geiler Attack. 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—Kt5, P—QR3 4 B—R4, Kt—B3 5 O—O, B—K2 6 P—Q4, P×P 7 P—K5, Kt—K5 8 Kt×P, Kt—B4 9 Kt—B5, O—O 10 Q—Kt4, P—KKt3 11 B—R6, R—K1 12 Kt—B3, P—Q3 13 Kt×Bch, Q×Kt 14 Q—B3.

Keres Variation. 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—Kt5, P—QR3 4 B—R4, Kt—B3 5 O—O, B—K2 6 R—K1,





P—QKt4 7 B—Kt3, P—Q3 8 P—B3, O—O 9 P—KR3, Kt—QR4 10 B—B2, P—B4 11 P—Q4, Q—B2 12 QKt—Q2, R—Q1.

Keres System. 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—Kt5, P—QR3 4 B—R4, Kt—B3 5 O—O, Kt x P 6 P—Q4, P—QKt4 7 B—Kt3, P—Q4 8 P x P, B—K3 9 Q—K2. (Left.)

Boleslavsky System. 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—Kt5, P—QR3 4 B—R4, Kt—B3 5 O—O, Kt x P 6

P—Q4, P—QKt4 7 B—Kt3, P—Q4 8 P x P, B—K3, 9 P—B3, B—QB4 10 QKt—Q2, O—O 11 B—B2, P—B4 12 Kt—Kt3, B—Kt3 13 KKt—Q4, Kt x Kt 14 Kt x Kt, B x Kt 15 P x B, P—B5 16 P—B3, Kt—Kt6 17 P x Kt, P x P 18 Q—Q3, B—B4 19 Q x B, R x Q 20 B x R, Q—R5 21 B—R3, Q x Pch 22 K—R1.

Borisenko Variation. 1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—Kt5, P—QR3 4 B—R4, Kt—B3 5 O—O, B—K2 6 R—K1, P—QKt4 7 B—Kt3, P—Q3 8 P—B3, O—O 9 P—KR3, Kt—Kt1 10 P—Q4, QKt—Q2.

Bird Defence. This game (1 P—K4, P—K4 2 Kt—KB3, Kt—QB3 3 B—Kt5, Kt—Q5) has been investigated in detail by the Leningrad players Tolush, Lisitsyn and Goldberg.

An idea of the depth of their analyses may be gained from the Geller v. Kholmov game in this book.

The defence employing 3 . . . Kt—Q5 used to be considered, for the most part, showy and eccentric. Thanks, however, to the analyses made by Soviet players and also to games in major tournaments in the U.S.S.R., it has become a full-fledged method of defence and may be called the Leningrad Defence.

## SEMI-OPEN GAMES

*French Defence.* A highly valuable contribution to the theory of this opening has been made by Smyslov, Botvinnik, Bronstein, Bondarevsky, Boleslavsky, I. Rabinovich, Rauzer, Konstantinopolsky, Belavenets, Kan, Alatortsev, Rovner, Chistyakov, Khachaturov, Isaakyan and other Soviet players.

The theory of this important modern system, 1 P—K4, P—K3 2 P—Q4, P—Q4 3 Kt—QB3, B—Kt5 has grown up wholly

on the basis of U.S.S.R. tournaments. Botvinnik regularly plays 3 . . . B—Kt5. Yet Tarrasch said of 3 . . . B—Kt5, "This has long been considered a poor move."

The dogmatic view failed to note that the development of the Bishop to Kt5 holds out many interesting possibilities for both Black and White.

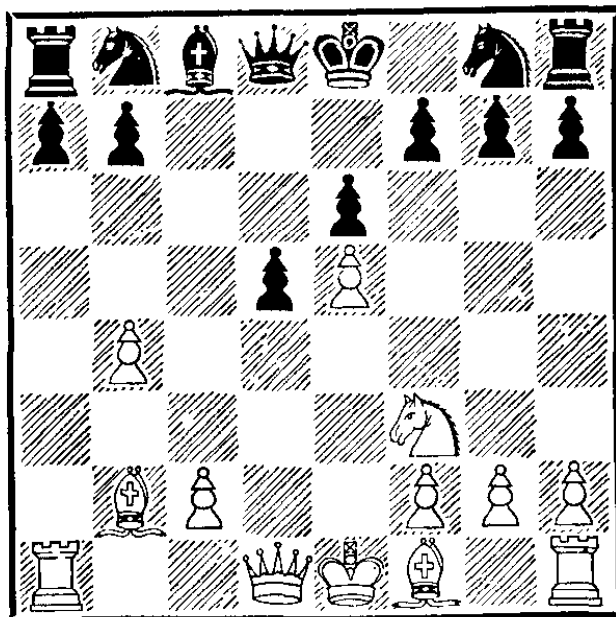
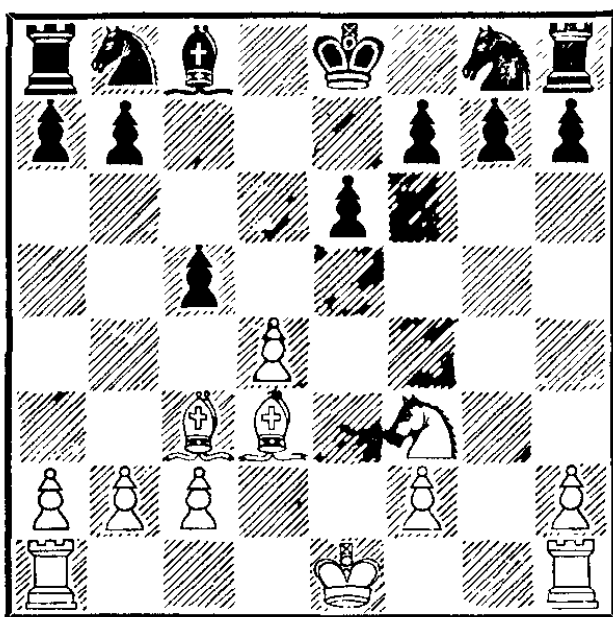
In their 1954 world title match Mikhail Botvinnik and Vasily Smyslov carried on an instructive controversy about this variation. The games of that outstanding match enriched the theory of the French Defence.

Of the various branches of the system with 3 . . . B—Kt5 we should like to note the following:

Kondratyev Variation. 1 P—K4, P—K3 2 P—Q4, P—Q4 3 Kt—QB3, B—Kt5 4 B—Q3, P—QB4 5 KP×P, Q×P 6 B—Q2, B×Kt 7 B×B, Q×KtP 8 Q—B3, Q×Q 9 Kt×Q. (Below left.)

Rauzer Attack. 1 P—K4, P—K3 2 P—Q4, P—Q4 3 Kt—QB3, B—Kt5 4 P—K5, P—QB4 5 P—QR3, P×P 6 P×B, P×Kt 7 Kt—B3! P×P 8 B×P. (Below right.)

Alatortsev Variation. 1 P—K4, P—K3 2 P—Q4, P—Q4 3 Kt—QB3, B—Kt5 4 Kt—K2, P×P 5 P—QR3, B—K2, 6 Kt×P, Kt—KB3 7 Kt(2)—Kt3, O—O 8 B—K2, Kt—B3.

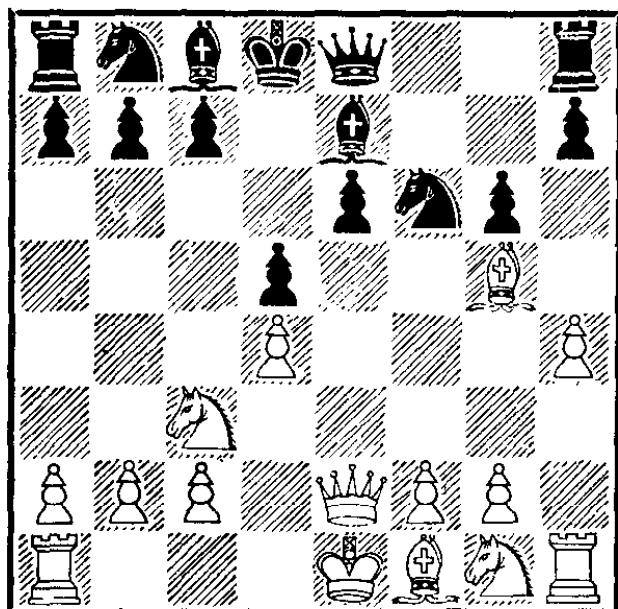


Kan Variation. 1 P—K4, P—K3 2 P—Q4, P—Q4 3 Kt—QB3, B—Kt5 4 Kt—K2, P×P 5 P—QR3, B×Ktch 6 Kt×B, Kt—QB3 7 B—QKt5, Kt—K2.

Nezhmetdinov Variation. 1 P—K4, P—K3 2 P—Q4, P—Q4 3 Kt—QB3, B—Kt5 4 P—K5, P—QB4 5 P—QR3, B—R4 6 P—QKt4, P×QP 7 Q—Kt4, Kt—K2 8 P×B, P×Kt 9 Q×KtP, R—Kt1 10 Q×RP.

Moscow System. This is the name that should be given to the variation 1 P—K4, P—K3 2 P—Q4, P—Q4 3 Kt—Q2, Kt—QB3, the first thorough investigation of which was made by the Moscow players Khachaturov, Isaakyan and Ravinsky.

Practical tests of the varied possibilities arising after 3... Kt—QB3 have proven the worth of this continuation. Of other continuations in the French Defence we should like to note the following two:



Silich Variation. 1 P—K4, P—K3 2 P—Q4, P—Q4 3 Kt—QB3, Kt—KB3 4 B—Kt5, B—K2 5 P—K5, KKt—Q2 6 P—KR4 P—KB3 7 Q—R5ch, P—Kt3 8 P×P, Kt×P 9 Q—K2.

Grigoriev Variation. 1 P—K4, P—K3 2 P—Q4, P—Q4 3 Kt—QB3, Kt—KB3 4 B—Kt5, B—Kt5 5 P—K5, P—KR3 6 P×Kt, P×B 7 P×P, R—Kt1 8 P—KR4, P×P 9 Q—Kt4, Q—B3 10 R×P, Q×KtP 11 Q×Q, R×Q 12 R—R8ch.

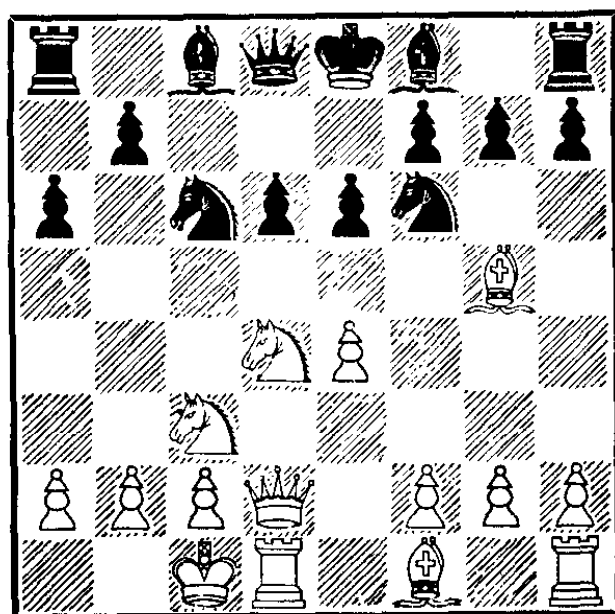
*Sicilian Defence.* This has now become one of the most important openings in tournament chess, first and foremost as a result of the work done by the Soviet analysts Averbakh, Boleslavsky, Ragozin, Kan, Lisitsyn, Kuzminikh, Aronin, Taimanov, Simagin, Chistyakov, Shamkovich, Khenkin, Suetin and Koblents.

New methods of attack and defence have been found in this involved opening. Here are some of the systems developed by Soviet players:

Rauzer Attack. 1 P—K4, P—QB4 2 Kt—KB3, Kt—QB3 3 P—Q4, P×P 4 Kt×P, Kt—B3 5 Kt—QB3, P—Q3 6 B—KKt5, P—K3 7 Q—Q2, P—QR3 8 O—O—O. (Right.)

Sozin Variation. 1 P—K4, P—QB4 2 Kt—KB3, Kt—QB3 3 P—Q4, P×P 4 Kt×P, Kt—B3 5 Kt—QB3, P—Q3 6 B—QB4. This active line of development leads to a sharp game.

Ryumin Variation. 1 P—K4,



P—QB4 2 Kt—KB3, P—Q3 3 P—Q4, P×P 4 Kt×P, Kt—KB3 5 P—KB3.

This continuation was indicated by Rauzer but it was developed and studied in detail by a group of Moscow players under the guidance of Ryumin.

Rauzer Variation. 1 P—K4, P—QB4 2 Kt—KB3, P—Q3 3 P—Q4, P×P 4 Kt×P, Kt—KB3 5 Kt—QB3, P—KKt3 6 B—K3, B—Kt2 7 P—B3, O—O 8 Q—Q2, Kt—B3 9 O—O—O.

Grigoriev Variation. 1 P—K4, P—QB4 2 Kt—KB3, P—Q3 3 P—Q4, P×P 4 Kt×P, Kt—KB3 5 Kt—QB3, P—KKt3 6 B—K2, B—Kt2 7 B—K3, Kt—B3 8 O—O, O—O 9 Q—Q3.

Moscow Variation. 1 P—K4, P—QB4 2 Kt—KB3, P—Q3 3 B—Kt5ch. This continuation was worked out by the Moscow players Simagin and Khachaturov. Valuable analyses were also contributed by Sokolsky.

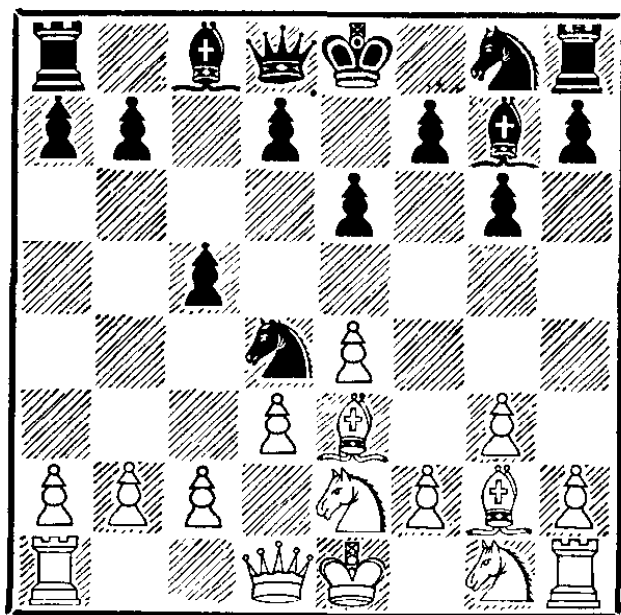
The development of the Bishop to Kt5 is now met with more and more frequently in major competitions.

Panov Attack. 1 P—K4, P—QB4 2 Kt—KB3, P—K3 3 P—Q4, P×P 4 Kt×P, Kt—KB3 5 Kt—QB3, P—Q3 6 P—KKt4.

Levenfish Variation. 1 P—K4, P—QB4 2 Kt—KB3, P—Q3 3 P—Q4, P×P 4 Kt×P, Kt—K3 5 Kt—QB3, P—KKt3 6 P—B4.

Boleslavsky System. 1 P—K4, P—QB4 2 Kt—KB3, Kt—QB3 3 P—Q4, P×P 4 Kt×P, Kt—B3 5 Kt—QB3, P—Q3 6 B—K2, P—K4.

Smyslov Variation. 1 P—K4, P—QB4 2 Kt—QB3, Kt—QB3 3 P—KKt3, P—KKt3, 4 B—Kt2, B—Kt2 5 P—Q3, P—K3 6 B—K3, Kt—Q5 7 QKt—K2. (See diagram below.)



*Caro-Kann Defence.* Many new features have been introduced into the theory of this opening by Botvinnik, Flohr, Boleslavsky, Bondarevsky, Panov, Makogonov, Kasparyan, Kopylov, Konstantinopolsky and Voronkov.

Panov Variation. 1 P—K4, P—QB3 2 P—Q4, P—Q4 3 P×P, P×P 4 P—QB4. This continuation, employed by the world's strongest players, has become one of the basic variations of the Caro-Kann De-



fence. It won a high appraisal from Alekhine and has been considerably enriched by Botvinnik's investigations.

**Boleslavsky Attack.** 1 P—K4, P—QB3 2 Kt—KB3, P—Q4 3 Kt—B3, B—Kt5 4 P—KR3, B×Kt 5 Q×B, P—K3 6 P—Q4.

This Pawn sacrifice for the sake of speedy development is highly interesting. Employing this gambit continuation, Boleslavsky, Bronstein, Keres, Tolush and other Soviet players have made Black's task in the Caro-Kann Defence an extremely difficult and thankless proposition.

**Alekhine Defence.** The continuation 1 . . . Kt—KB3 after 1 P—K4, was introduced by Alekhine. Many new features have been contributed to the theory of this opening by Flohr, Nena-rokov, Mikenas, Kopylov and Ilyin-Zhenevsky.

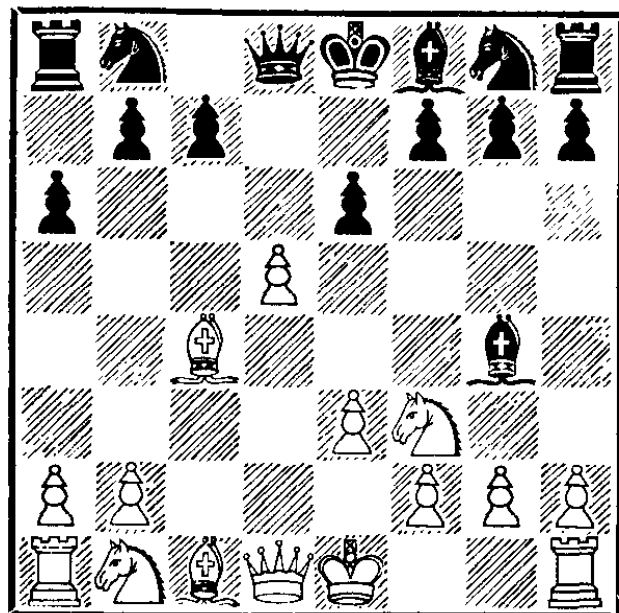
## CLOSE GAMES

The contribution by Soviet masters to this department of the theory of openings has been so great that full treatment of it would require a whole book in itself. We shall therefore limit ourselves here to an enumeration of their most important discoveries.

In the Queen's Gambit Accepted, numerous defence variations have been found by Flohr. An interesting continuation is Alator-tsev's 1 P—Q4, P—Q4 2 P—QB4, P×P 3 Kt—KB3, P—QR3 4 P—K3, B—Kt5 5 B×P, P—K3 6 P—Q5. (Diagram below.)

Of great importance in the Orthodox Defence is the Bon-darevsky-Makogonov System: 1 P—Q4, P—Q4 2 P—QB4, P—K3 3 Kt—QB3, Kt—KB3 4 B—Kt5, B—K2 5 P—K3, O—O 6 Kt—B3, P—KR3 7 B—R4, P—QKt3 8 P×P, Kt×P 9 B×B, Q×B 10 Kt×Kt, P×Kt 11 R—B1, B—K3.

The Simagin Variation is highly interesting: 1 P—Q4, P—Q4 2 P—QB4, P—K3 3 Kt—KB3, Kt—KB3 4 B—Kt5, B—Kt5ch 5 Kt—B3, P×P 6 P—K4, P—B4 7 B×P.



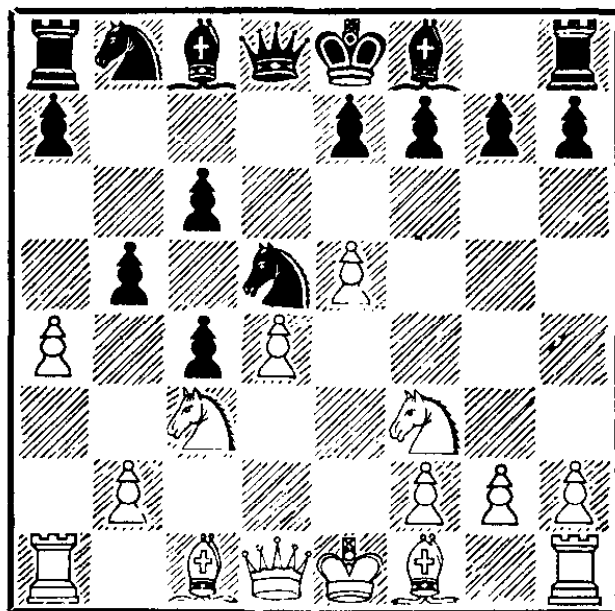
In the theory of the Slav Defence the studies by Smyslov, Botvinnik, Ragozin, Belavenets, Alatortsev, Tolush and Levenfish are of decisive importance. They are, in fact, the foun-

dation of the modern understanding of the methods of attack and defence in this important opening.

*Slav Gambit.* 1 P—Q4, P—Q4 2 P—QB4, P—K3 3 Kt—QB3, P—QB3 4 P—K4 came into being as a fundamental and important continuation only as a result of the investigations and practical tests made by Bronstein, Kotov, Flohr, Novotelnov, Romanovsky, Shamkovich, Ragozin and other Soviet theoreticians.

A sharp and involved struggle follows in the Tolush Variation: 1 P—Q4, P—Q4 2 P—QB4, P—QB3 3 Kt—KB3, Kt—KB3 4 Kt—B3, P×P 5 P—K4, P—QKt4 6 P—K5, Kt—Q4 7 P—QR4.

*Meran Variation.* All the basic continuations in this system of paramount importance have been produced by Botvinnik, Duz-Khotimirsky, Blumenfeld, Sozin, Freiman, Levenfish, Kan, Suetin, Sorokin, Weinstein and other Soviet theoreticians.



*Botvinnik System.* 1 P—Q4, P—Q4 2 P—QB4, P—QB3 3 Kt—KB3, Kt—KB3 4 Kt—B3, P—K3 5 B—Kt5, P×P 6 P—K4, P—QKt4 7 P—K5, P—KR3 8 B—R4, P—KKt4.

This is one of the most involved opening systems in modern chess. As Botvinnik has demonstrated both in theory and in practice, it gives Black an equal game.

Valuable ideas have been contributed to the theory of the Botvinnik System by Ragozin, Kopylov, Geller, Kamyshev, Lilienthal and Friedstein.

*Chigorin Defence.* 1 P—Q4, P—Q4 2 P—QB4, Kt—QB3. The modern theory of this opening has been considerably enriched by Bronstein, Romanovsky, Ravinsky and Terpuhov.

*Nimzovich's Defence.* 1 P—Q4, P—Q4 2 P—QB4, P—K3 3 Kt—QB3, B—Kt5. Numerous branches of this opening have been developed and investigated by Soviet players. Special mention should be made of the analyses by Smyslov, Rauzer, Botvinnik, Levenfish, Simagin, Taimanov, Furman, Tolush, Bronstein, Bondarevsky, Romanovsky, Averbakh, Keres and Geller.

*Ragozin Defence.* 1 P—Q4, P—Q4 2 P—QB4, P—K3 3

Kt—KB3, Kt—KB3 4 Kt—B3, B—Kt5. This ingenious opening invented by the gifted Soviet player Vyacheslav Ragozin is now widely employed in major tournaments.

*Queen's Indian Defence.* 1 P—Q4, Kt—KB3 2 P—QB4, P—K3 3 Kt—KB3, P—QKt3. The Soviet players I. Rabinovich, Keres, Lilienthal, Makogonov and Dubinin have done a great deal in working out variations of this defence.

*Ryumin Variation.* 1 P—Q4, Kt—KB3 2 P—QB4, P—K3 3 Kt—KB3, P—QKt3 4 P—KKt3, B—Kt2 5 B—Kt2, B—Kt5ch 6 B—Q2, B—K2. Ryumin based his line on Chigorin's conception of tempo. He used it also in the Dutch Defence, where he counted on taking subsequent advantage of the unfavorable position of the Bishop at Q2.

*Blumenfeld Gambit.* 1 P—Q4, Kt—KB3 2 P—QB4, P—K3 3 Kt—KB3, P—QB4 4 P—Q5, P—QKt4. This ingenious gambit developed by the Soviet master Blumenfeld was the forerunner of many continuations in which Black delivers an early counterblow by P—QKt4 in analagous positions.

*King's Indian Defence.* As we have already noted, the theory and practice of this opening have developed entirely on the basis of investigations carried out by Soviet masters and the experience of tournament chess in the U.S.S.R. In our opinion, there is no justification for retaining the name originally given this opening.

*Ufimtsev Defence.* 1 P—K4, P—Q3. This is a new opening system which has proved its worth in a number of important tournaments. Its basic variations were worked out by master Ufimtsev, champion of Kazakhstan.

*Gruenfeld Defence.* 1 P—Q4, Kt—KB3 2 P—QB4, P—KKt3 3 Kt—QB3, P—Q4. This opening also owes its substantial place in modern theory to the work of Soviet players. Without the analyses made by Smyslov, Botvinnik, Boleslavsky, Bronstein, Sokolsky, Simagin, Bondarevsky, Alatortsev, Tolush, Flohr, Dubinin, Makogonov, Korchnoi, Furman, Rovner and other Soviet players, the Gruenfeld Defence would lose its entire significance.

*Smyslov System.* 1 P—Q4, Kt—KB3 2 P—QB4, P—KKt3 3 Kt—QB3, P—Q4 4 Kt—B3, B—Kt2 5 Q—Kt3, P×P 6 Q×P, O—O 7 P—K4, B—Kt5 8 B—K3, KKt—Q2.

Exerting pressure by his pieces, Black comes to grips with White's Pawn centre. Smyslov's idea deepens and amplifies Chigorin on this question.

Makogonov's Variation is original and colourful: 1 P—Q4,

Kt—KB3 2 P—QB4, P—KKt3 3 Kt—QB3, P—Q4 4 P—K3, B—Kt2 5 Kt—B3, O—O 6 P—QKt4. White takes control of the important QB5 square and engages a sharp and involved battle.

*Dutch Defence.* 1 P—Q4, P—KB4. Before Soviet players took an interest in it, this opening eked out a lacklustre existence in the backwaters of major tournaments. Life was infused into it by the investigations of Ilyin-Zhenevsky, Botvinnik, Ragozin, Simagin, Chekhover, Kuzminikh, Chistyakov and Model.

Of considerable interest is the Leningrad System of this defence, elaborated by Kuzminikh and Vinogradov. After 1 P—Q4, P—KB4 2 P—KKt3, P—KKt3 3 B—Kt2, B—Kt2 4 Kt—KB3, P—Q3 there arises a very sharp position offering diverse possibilities for both sides.

*English Opening.* The theory of this opening has been significantly advanced by Botvinnik, Keres, Levenfish, Alatortsev, Goldenov and a number of other Soviet analysts.

*Reti Opening and Catalan System.* These opening lines in which White fianchettoes his King Bishop have been deepened and worked out in detail by Smyslov, Botvinnik, Romanovsky, Flohr, Lisitsyn and other Soviet theoreticians.

## B. THE MIDDLE GAME

The features of the Soviet school and its superiority are most strikingly evident in the middle game, where imagination, resourcefulness, a strong will to win, and thorough preparation are particularly essential.

Soviet masters have found a scientific approach to the complicated problems of the middle game although they appear to lie beyond the sphere of study. Their work over the course of many years has laid the foundations of the present-day conception of the middle game.

### S y s t e m a t i z a t i o n o f T y p i c a l P o s i t i o n s

Positions in which the plan of play is known from previous games of the same type are often met in tournaments. We do not have in mind, of course, positions with typical forced combinations. Combinational techniques were systematized long ago and are now known to players of average class.

Theoreticians have made a thorough and precise study of many typical positions following from various openings.

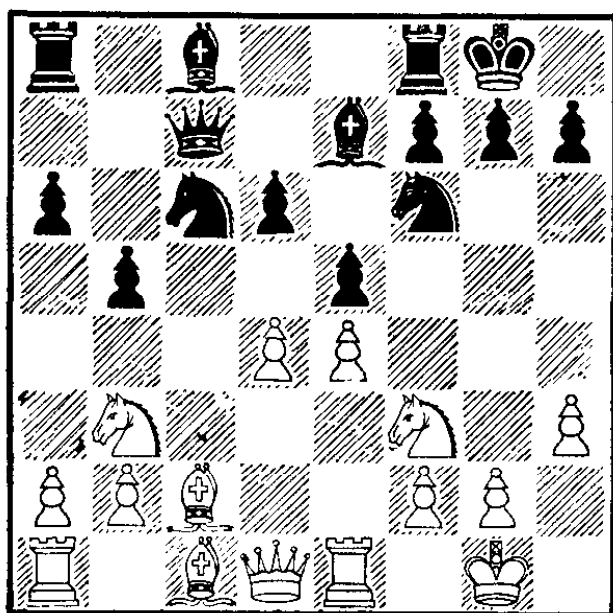
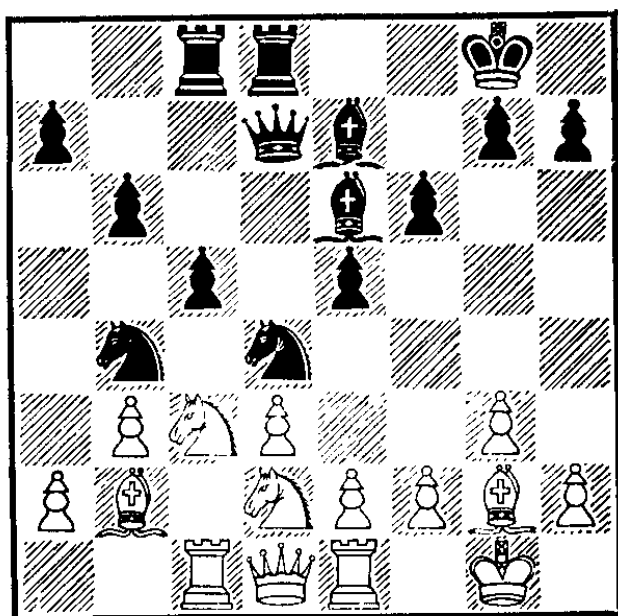
Let us examine a few instances.

The accompanying diagram represents a position from the Kirillov v. Botvinnik game at the Seventh U.S.S.R. Championship in 1931. Botvinnik gained a substantial advantage and quickly exploited it.

Soviet masters have played many games with a similar disposition of forces; they have analyzed analogous centralized formations both for White and for Black. Examples are the Botvinnik v. Lilienthal game at the Third Moscow International Tournament in 1936, and the Goldberg v. Botvinnik game at the 14th U.S.S.R. Championship in 1945.

Botvinnik has pointed out the correct line for White in such positions, namely, the undermining manoeuvre P—B4. This was subjected to a practical test in the encounters between Botvinnik and Fine at Nottingham in 1936 and Kotov and Furman at the 17th U.S.S.R. Championship in 1949.

The plan of play, as well as the tactical fine points, in a number of other typical positions have been well studied by Soviet masters. We have already, mentioned positions in the King's Indian Defence (diagram on page 83) and Botvinnik's Variation (diagram on page 86), where the methods of play have been revealed and studied to a considerable degree.

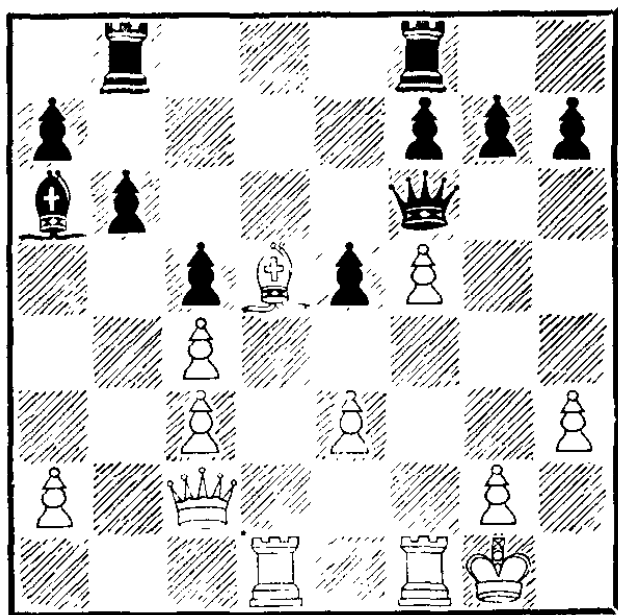


Positions typical of Chigorin's Variation in the Ruy Lopez also deserve mention. Here numerous lines, some with the Pawn taking the K-Pawn (see diagram) and others retaining the tension in the centre, have been outlined in the investigations and games of Rauzer,

Ryumin, Boleslavsky, Konstantinopolsky and other connoisseurs of this opening.

Botvinnik's games contributed greatly to the study of positions with a protected centralized minor piece, as, for instance, in his game with Kann at the 11th U.S.S.R. Championship in 1939.

A similar position was met with earlier, in the Botvinnik v. Sorokin game in the Seventh U.S.S.R. Championship in 1931.



Botvinnik's games have also added many interesting features to the study of lines of play in the variations of the French Defence with the moves 1 P—K4, P—K3 2 P—Q4, P—Q4 3 Kt—QB3, B—Kt5 4 P—K5, P—QB4 5 P—QR3, B×Ktch 6 P×B; 1 P—K4, P—K3 2 P—Q4, P—Q4 3 Kt—QB3, B—Kt5 4 P—K5, P—QB4 5 P—QR3, B—R4 6 P—QKt4, P×QP 7 Kt—Kt5, B—B2; and 1 P—K4, P—K3 2 P—Q4, P—Q4 3 Kt—QB3, B—Kt5 4 P—QR3, B×

Ktch 5 P×B, P×P 6 Q—Kt4, Kt—KB3 7 Q×KtP, R—Kt1 8 Q—R6, P—B4.

Many positions in the Sicilian Defence and Nimzovich's Defence have been extensively elaborated by Soviet theoreticians.

In the King's Indian Defence there often arise positions in which White's offensive on the Q-side is countered by Black with an attack on the King. Grandmasters Bronstein and Taimanov, Master Aronin and many others have thoroughly studied positions of this kind. Here is a typical example from the Taimanov v. Aronin game at the 20th U.S.S.R. Championship in 1952: 1 P—Q4, Kt—KB3 2 P—QB4, P—KKt3 3 Kt—QB3, B—Kt2 4 P—K4, P—Q3 5 Kt—B3, O—O 6 B—K2, P—K4 7 O—O, Kt—B3 8 P—Q5, Kt—K2 9 Kt—K1, Kt—Q2 10 B—K3, P—KB4 11 P—B3, P—KR4 12 Kt—Q3, P—B5 13 B—B2, P—KKt4 14 P—B5, Kt—KB3 15 R—B1, P—Kt5 16 Q—Kt3, B—R3 17 P×QP, BP×P. In this position White obtained a decisive advantage by 18 Kt×KP! This line of development has been clarified on more than one occasion, both for White and for Black. Studies of it continue, bringing to light ever new possibilities in the King's Indian Defence.

Soviet players are studying various typical positions in openings of all kinds. This work cannot, of course, be considered finished; on the contrary, it is still in the initial stage, for only an insignificant percentage of the infinite number of middle-game positions has been studied so far. Soviet masters are on the right track, and they are continuing their daily systematization and study of various positions.

There have been comments in chess publications abroad to the effect that this reduces interest in chess, by substituting "drill" for creative thought.

That view is fundamentally incorrect, as Shiffers pointed out many years ago in his *Chess Self-Taught*. He said: "As to the opinion that the study of theory is detrimental to originality in play, it is sufficient to recall that although in any field of knowledge the duplicated discovery of truths that are already known may be highly interesting and instructive, it is capable of consuming too much time."

The games of today's masters, who enjoy the fruits of studies and analyses made over the years, are more interesting than those of the masters of the last century.

Soviet masters know that their scientific approach helps them bring to light new fine points in positions and produce games abounding in beautiful combinations.

Their goal is not, of course, to narrow creative thought but broaden it to the maximum, enrich and deepen the game, make it more beautiful.

## Combinational Vision

The ability to find a latent combination, to calculate involved variations, to take account of hidden tactical subtleties, is very important for the chess player. Mikhail Botvinnik has aptly named it combinational vision.

A player acquires this art through tournament experience and training, by the analysis of games together with his opponent, and so forth.

Studies by Romanovsky, Levenfish, Sozin, Blumenfeld, Lisitsyn and many other Soviet theoreticians give a broad systematization of combinational techniques and an exposition of the ideas behind the combinations. They enable young players to follow a correct road of self-improvement from the very start.

An extensive study of the player's psychology during tournament games has also been made in the Soviet Union. **Methods**

of eliminating oversights and blunders, of disciplining one's thinking during games, and of precise planning for many moves ahead have been worked out.

Collective effort and mutual assistance have raised the combi-native art of Soviet players to a high level. This does not apply merely to the grandmasters and masters. If you examine the games in any simultaneous exhibition given by a grandmaster or master you will see that their adversaries, rank-and-file players, are good at calculation and can discover combinations.

## P o s i t i o n a l   I n t u i t i o n

Dr. Tarrasch, as we have already noted, tried to lay down a series of rules to be followed in setting up positions. His object in formulating and popularizing these rules was to establish what he called his "modern" theory of chess.

Life itself, however, refuted Tarrasch's dogmatic laws such as, for example, "a Knight at the edge of the board is always poorly placed," "a Knight for a Bishop is an advantageous exchange," etc.

Chigorin, and later Alekhine, always insisted that the specific features of each position had to be taken into account, that concrete variations should be examined and calculated.

Soviet players have taken the road indicated by Chigorin, for only this approach to chess leads to genuine creative thinking and competitive success. The older generation of masters, who were the link, as it were, between Chigorin and the younger generation, trained the young players to apply the specific view of positions.

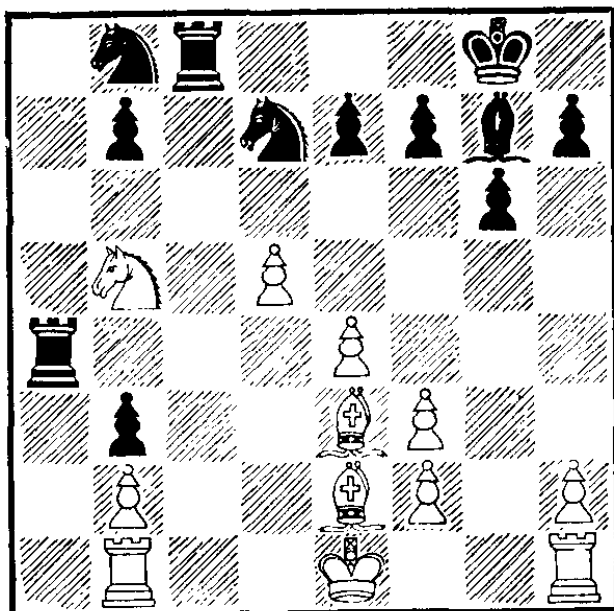
When, for example, Alexander Kotov felt in 1936 that he had reached a dead-end in the solution of positional problems, Romanovsky advised him to analyze the splendid games of the Chigorin v. Tarrasch match, and, by studying the notes of the two grandmasters, elucidate the difference in their views on chess and the superiority of Chigorin's creative approach.

Soviet masters have enriched the old concept of "positional intuition" with new ideas based on Chigorin's views.

Botvinnik has said in one of his articles that the positional intuition of our masters is not the "classical" positional intuition which guides itself by general principles but is founded on a concrete appraisal of each particular case and is developed by competent training.

That this is the more correct approach to understanding posi-





tions is indicated by the successes scored by Soviet masters in recent years.

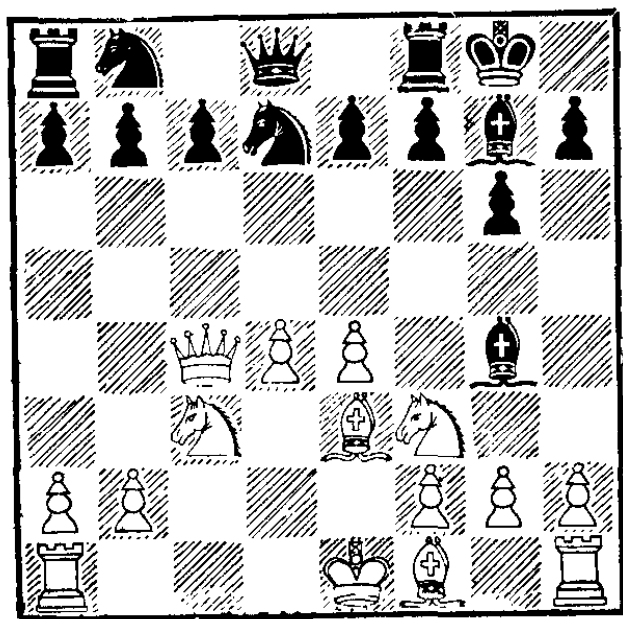
Let us examine, for example, the position on the left, after the 18th move in an encounter between Euwe and Smyslov in the 1948 five-man battle for the world title.

According to all general considerations, White's position is not bad: he has two Bishops and Black's Pawn at Kt6 will be captured, after which the advantage of two Bishops, what

with the weak Black Pawn at Kt2, should make itself felt. That was what Dr. Euwe probably thought. But Smyslov had gone into this position with his eyes open, after a penetrating appraisal, for he rightly thought he would gain the initiative and assure his Pawn at Kt6 timely support. Vigorous play in the final part of the game won him an important victory.

In the Euwe v. Smyslov game we see an opening variation which Smyslov evolved and has often used in tournaments in recent years. An original position arises after 1 P—Q4, Kt—KB3 2 P—QB4, P—KKt3 3 Kt—QB3, P—Q4 4 Kt—B3, B—Kt2 5 Q—Kt3, P×P 6 Q×P, O—O 7 P—K4, B—Kt5 8 B—K3, KKt—Q2.

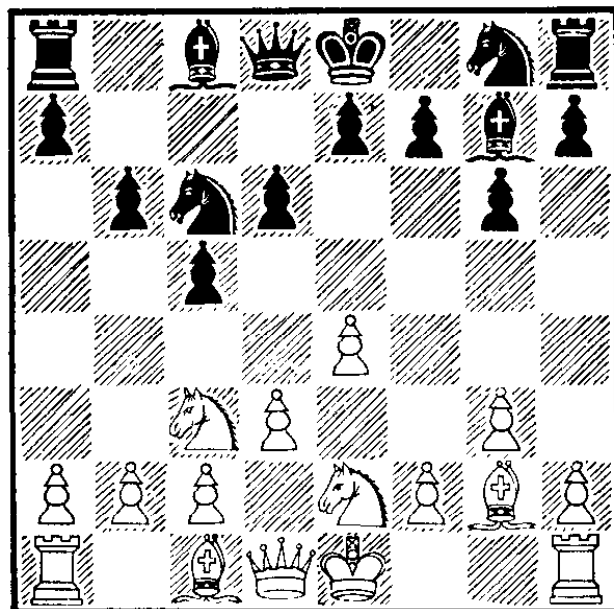
Smyslov's deep manoeuvres are an example of penetrating foresight based on positional intuition. Black's pieces attack the centre, and White has to exert much effort to defend it.



An illustration of originality plus forethought in the appraisal of positions is provided by the following moves from a game between Smyslov (White) and Botvinnik during their 1954 world title match: 1 P—K4, P—QB4 2 Kt—QB3, Kt—QB3 3 P—KKt3, P—KKt3 4 B—Kt2, B—Kt2 5 P—Q3, P—Kt3 6 KKt—K2, P—Q3. (See diagram on next page.)

From the viewpoint of a theoretician of the Tarrasch school, P—KKt3, P—Q3 and P—QKt3 is a series of moves disastrous for Black. Botvinnik, however, sized up the position on its merits and showed that it contained many interesting ideas. For one thing, after fianchettoing the Queen Bishop Black would be able to castle on the Q-side.

The game continued: 7 O—O, B—Kt2 8 P—B4, P—B4 9 P—KKt4, P×KtP 10 P—B5.



White sacrifices a Pawn for an attack. Bronstein's appraisal of this position was: "It is difficult now to give an analysis of all the innumerable lines; the future will show which side has the advantage in this position, but it seems to me that the chances are about even."

Many more examples of this kind could be cited.

In well-known positions of Ragozin's Defence and Nimzovich's Defence, for instance, the method of struggle for white squares is highly interesting. We should also like to mention positions in Botvinnik's System, the Dutch Defence, etc.

Another noteworthy point is that Soviet masters have, in effect, revived the King's Gambit, in which many interesting subtleties have been found, despite the fact that it was not considered sufficiently correct from the standpoint of general principles.

## Creative Approach

Lastly, the work of Soviet masters in the middle game is distinguished by another important quality.

During the years preceding World War Two, masters abroad evolved what they called the "rational" style, in which they tried to avoid trenchant combinational complications, refrained from deciding the outcome in the middle stage and sought,

instead, slight advantages in the end-game, where superior technique would do the trick. You could eat your cake and have it, it seemed.

Some of the Soviet Union's masters and grandmasters decided to try this method of winning through technical superiority, a method alien, of course, to the spirit of the Soviet school. The experience of Soviet tournaments clearly showed the "rational" style to be inadequate, however. In the first place, when it is employed against Soviet candidate-masters and masters, who have a good command of modern technique, the slight end-game advantages prove ineffectual, as distinct from the usual situation in tournaments abroad. Secondly, the bold and aggressive middle game style of Soviet players gives them the upper hand over opponents who are too cautious.

### C. THE END-GAME

This was once the Achilles' heel of Soviet masters—even as late as 1939, when, in a training tournament, Grandmaster Flohr won many encounters from them thanks to his excellent end-game technique.

Our players tackled this problem with characteristic Soviet determination and energy. Their studies, which included the entire back-log of end-game analyses, assumed broad scope and revealed subtleties which theoreticians had never noticed before.

An outstanding end-game analyst was N. D. Grigoriev, whose work in this field may well be called classical. Valuable contributions have been made by Averbakh, Chekhover, Kasparyan, Keres, Khachaturov, Kopayev, Levenfish, Maizelis, Rabinovich, Romanovsky and Zek.

Soviet theoreticians made a deep study of Rook endings; they worked out methods of playing with two extra Pawns, on the KB- and KR-files, of playing with two Pawns against one in a Rook ending, and so on.

Botvinnik, Belavenets and Maizelis have worked fruitfully on the important problem of Rook end-games with KB- and KR-Pawns.

Much has also been done in other types of endings. For one thing, in 1935 Rauzer published his magnificent study of the ending Bishop plus QR-Pawn v. QR-Pawn. The winning zone

(group of positions leading to victory) he discovered is highly interesting, and its characteristics have been accurately defined by Soviet theoreticians.

A brilliant analysis of two Knights versus Pawns was made by Troitsky. Botvinnik and Chekhover clarified important points in this ending.

Major analytical achievements of recent years are: the studies by Botvinnik and Keres of the ending Queen and Pawn against Queen; by Romanovsky of the so-called nine squares problem in Rook end-games, and of the opposition on neighbouring files; by Grandmaster Averbakh of endings with Bishops of opposite colour and of Bishop v. Knight.

The analysis by Averbakh and Romanovsky of positions in which a Knight battles against a Rook with Pawns on the board is of considerable interest.

A group of end-game theoreticians headed by Averbakh have prepared a sort of encyclopaedia of endings which sums up the experience of the major tournaments and matches of recent years and presents many original analyses.

The end-game investigations by Soviet analysts disclose the essence of positions taken from tournament games or such as are of practical importance. This approach differs fundamentally from that of analyses dealing with variations whose correlation of forces is hardly to be met in practice.

The scale of analytical work, in which not only masters and grandmasters but hundreds of rank-and-file players are collaborating, is increasing from year to year.

A big aid to players in elucidating fine points in endings is provided by chess problem composers. The first-class composers Korolkov, Gorgiev, Bron, Kazantsev and Gurvich are now carrying on the work raised to a high level by such eminent Soviet masters as Troitsky, Kubbel, the Platov brothers, Mattison and Liburkin.

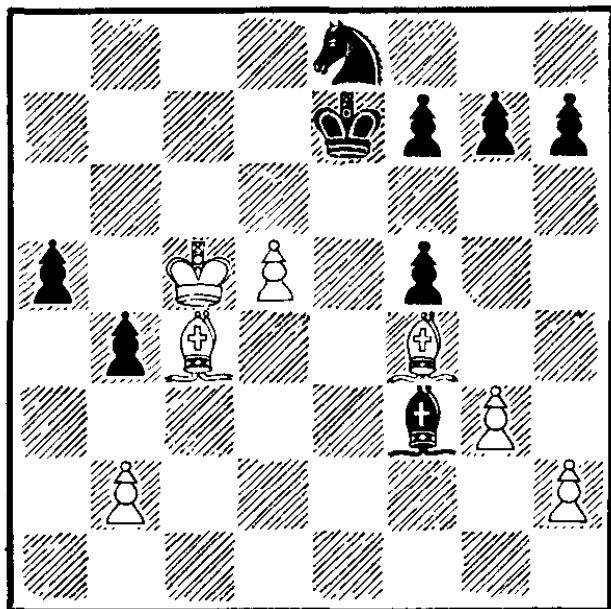
Practical players who have produced valuable compositions include Kasparyan, Chekhover and Kopayev. Interesting problems have also been contributed by Smyslov, Botvinnik, Keres and Averbach, Novotelnov, Sokolsky, Shamkovich and others.

Composers have worked out quite a few new themes, among them such an important one for practical chess as the "positional draw." Collaboration between practical players and composers has contributed significantly to progress in end-game technique.

As an illustration we can point to the brilliant victories scored by Soviet players in international meets. Today the champions of other countries find that they have to learn end-game technique from us as well.

Soviet masters and grandmasters have perfected the technical methods of Chigorin and Alekhine in finding latent combinational possibilities in the ending.

Here is an example of brilliant end-game play by a Soviet grandmaster. The position in the accompanying diagram is from the Smyslov v. Evans game during the 1952 Tournament of Nations in Helsinki.



The American master had a big material advantage. Nevertheless he could not withstand the combined onslaught of White's active pieces supporting the passed Pawns.

The game continued as follows: 36 P—Q6ch, K—Q2 37 B—Kt5ch (much more effective than 37 B×P, Kt—B3, after

which the worst would be over for Black) 37... K—Q1 38 K—Kt6, Kt—B3 (White threatens 39 P—Q7 and then B—B7ch) 39 B—Kt5! B—Q4 40 K×P, P—Kt6 41 K—Kt4, B—K3 42 B—QR4, K—B1 43 B×Kt! (A penetrating appraisal of the position. Smyslov does not let himself be tempted by the "book" advantage of two Bishops, an advantage all the more effective in an open position. Having sized up the specific features of this position, he hits upon a plan of pushing through his passed Pawn.) 43... P×B 44 P—Q7ch! (if 44 B×P, then 44... K—Q2, and White can no longer win, for example: 45 B×Bch, P×B 46 K—B5, P—K4 47 P—QKt4, P—K5) 44... K—Q1 (after 44... B×P 45 B×Bch, K×B 46 K×P, White settles the issue by moving his King into attack against the weak Black Pawns) 45 B—Kt5, K—B2 (or 45... B—Q4 46 K—B5, B—B6 47 K—Q6, B—Kt5 48 B—B4, B—Q8 49 B×BP, P—R3 50 B—K6, B—B7 51 B—Q5, B—Q8 52 K—K6, B—B7 53 B—B6, and White takes the Black Pawns one after the other) 46 B—B6, K—Q1 47 B—R4, K—B2 48 K—B5, B×P 49 B×P, B—K3 50 B—Q5, K—Q2 51 P—QKt4, K—B2 52 P—Kt5, B×B (or 52... K—Q2 53 P—Kt6, K—B1 54 K—Q6, and so on) 53 K×B, K—Kt3 54

K—B4, K—Kt2 55 K—B5, K—B2 56 P—Kt6ch, K—Kt2 57  
K—Kt5, P—R4 58 P—R4, K—Kt1 59 K—B6, K—B1 60  
P—Kt7ch, K—Kt1 61 K—Kt6, P—B5 62 P×P, P—B4  
63 K—B6, P—B3 64 K—Q6, K×P 65 K—K6. Black resigns.

A classic example of methodical, consistent and resourceful end-game play.

## CHAPTER SIX

### CHESS LITERATURE

The history of Russian chess literature begins with *A Description of Chinese Chess* (1775) by A. Leontiev, Secretary of the Russian Embassy in Peking. This book reflected the interest shown by Russian players in chess in other countries, great China in particular.

What lends Leontiev's book added significance is the fact that it gives the Russian names of all the pieces. As Chigorin noted in the magazine *Shakhmatny Listok* this book "is the earliest monument of Russian chess terminology that has come down to us."

We find mention of chess in Russian poetry of the 18th century, for example, in Derzhavin's ode, *Russian in Ismail* and his *On Happiness* (1789), from which we learn that Derzhavin himself played chess.

The first article in the Russian periodical press on chess, its history and its popularity in Europe appeared in the almanac *Russian Museum* in 1815.

The year 1821 saw the publication of the first Russian manual, Ivan Butrimov's *The Game of Chess*. This book, however, contains few original ideas or opinions. It is for the most part a conscientious compilation of what was known about chess theory at the time.

"I shall not go into lengthy praise of this game which has been lauded by many in prose and verse," Ivan Butrimov said in his foreword, "but shall limit myself only to pointing out . . . that it is one of the few games in which luck does not play any part at all, and everything depends upon skill and foresight. . . ."

A pamphlet containing the rules of chess along with the rules of card games was published in Moscow in 1828.

A landmark in Russian chess literature and history was Petrov's manual, *The Game of Chess, Systematized, with Philidor's Games and Notes to Same*. Published in 1824, it was warmly welcomed by progressive Russians and exerted a strong influence on the formation of the Russian school.

This book was extremely popular and was considered a model chess guide. An interesting fact is that Alexander Pushkin's library contained two copies of it. One of them the great Russian poet had evidently bought himself, while the other had been presented to him by Petrov with the inscription: "To the Most Esteemed A. S. Pushkin. From the Author." Pushkin, it is known, was fond of chess and had a high opinion of the game. In a letter to his wife in 1832 he said, "I thank you, my love, for learning to play chess. This is absolutely necessary in every happy family, as I shall prove to you later."

We find references to chess in Pushkin's poetry, too. For instance, the following lines in Chapter IV of his novel in verse *Yeugeni Onegin*:

*Or, from the world themselves secluding,  
The pair, above the chess-board bent,  
With elbows on the table leant,  
Are seated, and profoundly brooding.  
Lensky, his attention far withdrawn,  
Takes—his own castle, with a pawn.*

Pushkin also mentions the game in an unfinished poem on a fairy-tale subject, written in 1833.

Lermontov, Chernishevsky, Turgenev, Tolstoi and Mendeleev all took an interest in chess.

Turgenev devoted a great deal of time to the game. In a letter to Aksakov dated June 29, 1853, he said, "Do you know what my main occupation is? I play chess with the neighbours or else sit by myself analyzing games from books. This exercise has given me a certain measure of proficiency."

Turgenev's library contained many books on chess, including Jaenisch's manuals.

During his life abroad Turgenev regularly visited the Café de la Régence in Paris, which was a sort of chess club. He took part in competitions and was one of the leaders of the International Chess Congress in Baden in 1870. His autobiographical



story *Unfortunate Woman* shows how much he liked the game.

Chernishevsky was a great lover of chess. He was one of the organizers of the chess club in St. Petersburg in 1862.

Lev Tolstoi learned the game in his childhood. Among the people with whom he played at Yasnaya Polyana were the well-known Russian master Urusov, Repin and Geh, the artists, Taneyev, the composer, and Goldenweiser, the pianist.

Tolstoi had a deep understanding of chess. The following statement of his is characteristic: "Pascal has said that 'the cleverer a man is, the more characters of different types he sees.' It is the same in chess: the good player sees the great diversity of games, while the poor player thinks they are all the same."

"I love chess," Tolstoi said, "because it is good recreation. It makes your head work, but in a special way,"

But let us return to Petrov. He wrote quite a few short stories with chess as the theme, among them the popular fantasy *Scene from the Life of Chess Players*.

Petrov's reminiscences of how he began to play chess and of his meetings with Hoffman, the Warsaw player, are of considerable interest.

Petrov, incidentally, was the author of the first Russian manual on draughts.

A major role in the scientific elaboration of chess theory was played by *A New Analysis of Chess Openings*, the definitive work by K. Jaenisch, professor at the St. Petersburg Institute of Railway Engineers, which we discussed in detail in Chapter I.

This book was a prototype of the many opening manuals which appeared later.

Among other chess studies published in the first half of the 19th century was M. Gonyaev's *The Origin of Chess and Its History in Russia*. Without going into the historical conceptions which Gonyaev set forth, it should be noted that the appearance of a history of chess testified to the growing interest in the game in Russia.

As they developed and defended their views on chess, Russian players always took a big interest in achievements abroad. There were numerous favourable comments in the Russian press, for example, of Labourdonnais' book *New Treatise on the Game of Chess*, published in a Russian translation from the French. This book appeared in Russia in 1839 and a second edition was put out in 1853. A translation of *The Game of Chess* by G. Neuman, a German master, appeared in 1869.

The first chess department in a Russian periodical was inaugurated by the newspaper *Sankt Peterburgskie Vedomosti* in 1856. There was a department in the magazine *Illustratsia*, which came out between 1858 and 1863. In 1863 a chess column was started in the *Illustrirovannaya Gazeta*.

Extensive educational and organizational work was carried on by the chess department of the magazine *Vsemirnaya Illustratsia*. The department was run from 1869 to 1898 under the editorship of I. Shumov (1819-1881), a leading Russian master, and after his death by P. Shishkin. It regularly published games of Russian players.

A new stage in Russian chess literature began with the publication of *Shakhmatny Listok*, the country's first chess journal. *Shakhmatny Listok* started as a supplement to the monthly *Russkoye Slovo* (1859 to May 1862), and after *Russkoye Slovo* closed down it came out as a separate publication in 1862 and 1863.

The editor of *Shakhmatny Listok* was V. Mikhailov, a well-known Russian master. The magazine published numerous games by Russian and foreign players, chess problems and chess news.

Chess was not sufficiently widespread in Russia at that time to make the publication of a monthly journal a paying proposition, however. Mikhailov was forced to close it because there were not enough subscribers.

Beginning with September 1876 Mikhail Chigorin, that indefatigable organizer and popularizer of chess in Russia, put out a new magazine with the same title, *Shakhmatny Listok*. From the very first issue he carried games by Russian and foreign players and departments called "A Course in Openings," and "A Course in End-Games." He realized that educational guides of this type, summing up the experience of the international competitions being held at that time, would contribute significantly to the progress of Russian players.

The magazine conducted a vigorous campaign for the establishment of a Russian chess association.

Chigorin devoted himself to *Shakhmatny Listok* without sparing time or effort, but in the second half of 1878 he was compelled to close it down for half a year. When he resumed publication in 1879 he explained the interruption as follows: "The reason lies in a lack of funds and in such a small number of subscribers that the subscription sums do not even cover the printing and paper expenses. Other players and I have worked

on it without pay. The maintenance of the journal requires at least 250 subscribers, whereas last year it had about 120."

Chigorin's *Shakhmatny Listok* was discontinued in 1881 owing to lack of funds.

After that many chess magazines were started in Russia, but they all experienced great difficulties and were short-lived.

In 1882, for example, A. Gelvig, of Moscow, put out only four issues of *Shakhmatny Zhurnal*. A publication called *Shakhmatny Vestnik* under the editorship of Mikhail Chigorin existed from 1885 to 1887. A. Makarov, of St. Petersburg, published the *Shakhmatny Zhurnal* from 1891 to 1903, with interruptions. This journal was edited for a time by Shiffers.

*Shakhmatnoye Obozreniye*, a magazine founded by two chess and draughts enthusiasts, P. Bobrov and D. Sargin, appeared, with big intervals, from 1891 to 1910. Alexander Alekhine published a magazine called *Shakhmatny Vestnik* in Moscow from 1913 to 1916.

Why were chess journals so short-lived in Russia? Because the chess movement did not enjoy extensive support either from governmental or public organizations and hence was unable to assure the existence of periodicals.

The very fact that various periodicals arose, however, and that chess departments won a firm place for themselves in the general press showed that interest in the game continued.

A fine department was conducted by Chigorin for many years in the newspaper *Novoye Vremya*. He turned the department into what was practically a small chess journal in itself.

Another prominent popularizer was Shiffers, one-time editor of the chess department in the magazine *Niva*.

Very few chess books were published in Russia before the Great October Socialist Revolution. One of the best was *Chess Self-Taught* by Shiffers, giving a comprehensive review of opening theory and an excellent exposition of the end-game.

The sixth edition of this book was put out in 1919 on special instructions from the People's Commissariat of Education. The seventh edition, published in 1926, was enlarged by Vladimir Nenarokov.

*Chess Self-Taught*, which was built on the correct educational principle of proceeding from the simple to the complicated, was instrumental in training several generations of Russian players.

Of the other Russian books, mention should be made of the textbook by A. Goncharov, a Moscow master. Here we find an

interesting attempt to systematize certain typical strategic and tactical manoeuvres.

Collections of the games of several All-Russian tournaments as well as a book of the games played at the international and amateur Chigorin Memorial Tournaments in 1909, were also published.

Petrov's efforts to give the public chess fiction were continued in the almanacs published as supplements to the magazine *Shakhmatnoye Obozreniye*.

All these books came out in very small editions. The difficulties connected with the publication of chess literature may be judged if only from the fact that the games of the famous St. Petersburg grandmasters tournament of 1914, in which young Alekhine scored an outstanding success, were published in Germany but not in Russia.

\* \* \*

After the Revolution the Soviet chess organizations set out to raise the standard of play by making chess a nationally popular game. The press was called upon to play a big organizational and educational part in this effort.

The publication of a small journal called *Shakhmatny Listok Petrogubkommuny* was begun in Petrograd in 1921. Two years later this became the fortnightly *Shakhmatny Listok*. In 1922 N. Grekov founded a monthly magazine, *Shakhmaty*, in Moscow. The magazine 64 made its appearance in Moscow in 1924.

With the exception of the magazine *Shakhmaty*, which stopped coming out in 1930, the chess periodicals were, for the first time in the history of the game in our country, organs of governmental and public organizations—Physical Culture and Sports Committees and the Central Council of Trade Unions.

*Shakhmatny Listok* and 64 grew bigger and better from year to year, for they based their activities on new principles; they awakened and developed an interest in chess theory among broad circles of amateurs, encouraging factory workers and peasants to contribute items and articles. These magazines had circulations which would have seemed fantastic in pre-revolutionary Russia.

The publication of chess books, both for skilled players and for beginners, took on tremendous scope. The constantly rising cultural level of the people created a demand for books dealing with the theory and history of chess, as well as with organizational aspects of the large-scale chess movement. Publishing houses

began to put out books on chess composition, collections of tournament games, dictionaries and reference books.

Soviet players took a keen interest in books published abroad, for they were eager to learn from the vast store of knowledge accumulated in other countries. Books by Lasker, Capablanca, Nimzovich, Euwe, Tarrasch, Tartakower, Réti, Spielmann, Gruenfeld and others were translated into Russian.

The first significant original works by Soviet authors were books by Levenfish, Nenarokov, Romanovsky, Smirnov, Sozin, Rokhlin, Ilyin-Zhenevsky and I. Rabinovich.

A game combining the beauty and tension of competitive struggle with precision, far-reaching calculation and daring, chess has become a factor in character training in the Soviet Union. Important social tasks therefore devolve upon the chess books and periodicals.

A new type of chess journal—which organizes large-scale activities, constantly stimulates the development of theory and sums up the practical achievements of players—has gradually come into being in the U.S.S.R.

To avoid parallelism, the chess journals were amalgamated in 1935 into one publication, entitled *Shakhmaty v SSSR*. This magazine now comes out monthly in 40,000 copies and is read all over the world.

Soviet bulletins dealing with major competitions, and a chess newspaper, 64, which came out between 1936 and 1941, were totally new features in the world's chess literature. A Ukrainian newspaper of the same type as 64, called *Shakhist*, was published in Kiev for three years.

Publishing houses in the Soviet Union have issued a tremendous number of books for chessists. Among the studies of openings, mention should be made of *The Modern Opening*, a book written by a big group of masters under the direction of Levenfish. Keres' books on opening theory are excellent. Players will find much that is useful in Sokolsky's *The Modern Chess Opening*. Studies of such important openings as the Sicilian Defence, Nimzovich's Defence and the Meran Variation have been published.

Romanovsky's *Middle Game* is a definitive work which has played a great part in improving the standard of Soviet play; it has been translated into many languages. The theory of the middle game is also dealt with in books by Lisitsyn, Koblents, Panov and Blumenfeld.

Outstanding among theoretical works on the end-game are the major investigation by I. Rabinovich, the magnificent analytical studies by Grigoriev, and the contributions by Blumenfeld and Sozin.

The first books about Chigorin's playing have appeared. N. Grekov, holder of a Candidate's degree in education, devoted many years to the study of Chigorin's activity. His writings on the history of the Russian school and on Chigorin are highly instructive.

Alekhine's chess legacy has been collected in books by Kotov and Panov.

Vasily Smyslov, Mikhail Botvinnik, Paul Keres, Isaac Boleslavsky and many other leading Soviet players do quite a lot of writing. For instance, Smyslov has written *Selected Games*, which has become a popular handbook. His pamphlet *The 1953 International Tournament in Switzerland* was published in an edition of 180,000 copies. Students of the end-game will find the book *Theory of Rook Endings*, written jointly by Smyslov and Levenfish, of great interest. Botvinnik is the author of a number of collections of games and a pamphlet about the Soviet school. Bronstein too has written a book on the Grandmasters' Tournament in Switzerland.

For the first time in the long history of chess, a book about women players has appeared. It is by world champion Elizaveta Bykova, and describes the development of women's chess in the U.S.S.R. and contains interesting tournament material.

Textbooks of a new type have been evolved in our country. Written in a popular style and based on sound educational principles, they bring out the wealth and originality of chess ideas. Prominence is given to methods of independent study.

Books for beginners describe club activities and the Soviet code of sportsmanship.

Many Soviet chess manuals—by Romanovsky, Levenfish, Rokhlin, Nenarokov, Zubarev, Maizelis, Panov and others—have won wide recognition.

The scale of educational work may be judged from the fact that the textbooks for beginners written in recent years by Panov, Maizelis and Yudovich have been published in a total of more than one million copies.

These large editions have not fully satisfied the demand for beginners' manuals, however, and many local publishing houses have entered the field. A series of textbooks compiled by Levenfish, Lisitsyn and Chekhover has been put out in Lenin-

grad. The Sverdlovsk Regional Publishing House has issued a book for beginners, written by a group of leading Sverdlovsk players, in an edition of 15,000 copies. Chess pamphlets have been published in Kaluga, Arkhangelsk, Krasnoyarsk, Tula and many other regional centres.

The Soviet methods of chess instruction have won recognition abroad as being the most advanced and scientific. This is illustrated by the numerous editions of Soviet chess manuals put out in other countries. Panov's *Chess for Beginners*, for example, has been published in Poland and Bulgaria, and *Textbook of Chess* by Maizelis and Yudovich in Rumania, Bulgaria, Poland, Hungary, the German Democratic Republic and the Mongolian People's Republic.

The world's cultural treasures accumulated through the centuries have been brought within the reach of all members of the fraternal family of Soviet nations. Books, newspapers and magazines are published in dozens of languages. This includes books on chess, for it has become truly a people's game in the U.S.S.R.

Translations of the best books on chess published in the Russian language are put out in Uzbekistan, Georgia, Turkmenia, Azerbaijan, Armenia and other Union Republics. Chess books have appeared in the Yakut language.

Many original works in languages of peoples of the U.S.S.R. have also appeared. No books on chess had ever been published in the Tatar language, for instance, but now players in the towns and villages of Tataria can study chess theory from the manual written by Master Rashid Nezhmetdinov, the Tatar Republic's No. 1 player.

A popular manual by Master Khavin was published in the Ukrainian language a few years ago. A collection of games by Ukrainian players has also been put out. A book by Master Mike-nas has been issued in the Lithuanian Republic, several works by Grandmaster Keres have appeared in Estonia, and books by Master Koblents have been put out in Latvia.

To meet the varied demands of rank-and-file players, Soviet chess organizations are also publishing special books and pamphlets on chess problems. Works by such masters of composition as Troitsky, Kubbel and Platov have become classics. Noteworthy books by Gulyayev, Gerbtsman, Umnov and Kofman, those connoisseurs of chess composition, as well as collections of problems and end-game studies, have been published.

Soviet chess books have won wide popularity abroad as well. Here are a few illustrations.

Mikhail Botvinnik's *Selected Games* has been published in Britain, Austria, Rumania and other countries. His pamphlet about the Soviet school has appeared in Holland.

A British publishing house has put out Grekov's *Soviet Chess*, a book describing the history of the Soviet school and containing many brilliant games played in competitions in the Soviet Union.

*Chess in the U.S.S.R.*, a book compiled by a group of leading Soviet masters and grandmasters, has also been published in Britain.

Gerbtsman's *Soviet Chess Problems* is very popular in Holland; a foreword to the Dutch edition was written by Alekhine. A collection of problems by Soviet authors recently appeared in Holland.

Many collections of Soviet tournament games are put out abroad. Examples are the German edition of the games of the 12th U.S.S.R. Championship and the match-tournament for the U.S.S.R. chess crown, and the Dutch editions of the games of the 13th U.S.S.R. Championship and the International Chigorin Memorial Tournament of 1947. The U.S.S.R. championship games are regularly issued in Hungary and Argentina. A book about the U.S.S.R. v. U.S.A. radio match of 1945 came out in Argentina.

Books on the matches for the world title between Botvinnik and Bronstein, and Botvinnik and Smyslov have been published in many countries. The battle between Botvinnik and Smyslov for the world title in 1954 is described in a book written by Golombek and put out in Britain.

The present book has been put out in Hungary and Czechoslovakia.

Many books about Soviet chess players are written abroad. Müller, an Austrian master, for example, wrote a book called *Botvinnik Teaches Chess*. Books entitled *Botvinnik the Invincible*, by Reinfeld, and *The Russians Play Chess*, by Chernev, have been published in the United States.

Collections of games by Keres have appeared in a number of countries. The best games of Smyslov have been put out in the German Democratic Republic, and a collection of Bronstein's games has come out in the United States.

The flowering of Soviet chess literature and its growing prestige among players the world over is yet another illustration of the achievements of the Soviet school.



# PART TWO

## CHAPTER ONE

### GRANDMASTERS

#### MIKHAIL BOTVINNIK

During the Moscow International Tournament in 1925 hundreds of thousands of fans followed with unflagging attention the battles taking place on the boards. The name of Jose Raoul Capablanca, the world champion, was prominent in the newspapers.

It was at this time that Soviet fans first heard about Mikhail Botvinnik. In the opening moves of one of the games at a simultaneous exhibition in Leningrad, Capablanca was confronted by unforeseen difficulties. He suffered defeat in that game at the hands of a 14-year-old Leningrad schoolboy, Mikhail Botvinnik.

Here is the game.

#### QUEEN'S GAMBIT

*J. R. Capablanca M. Botvinnik*

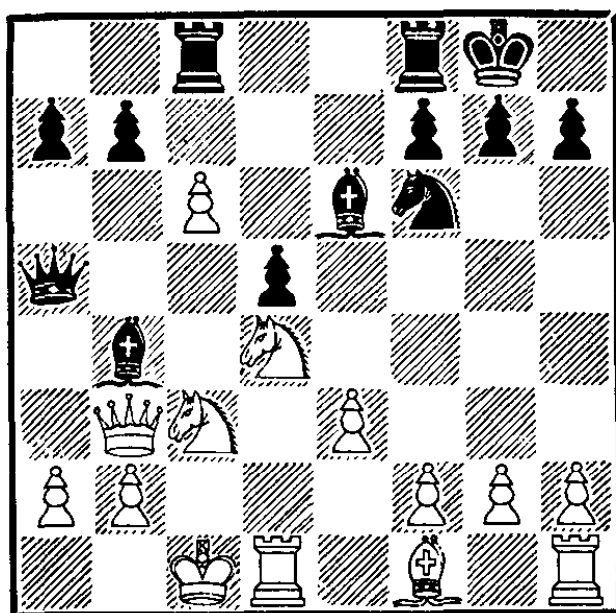
White	Black
1 P—Q4	P—Q4
2 P—QB4	P—K3
3 Kt—QB3	Kt—KB3
4 B—Kt5	QKt—Q2
5 P—K3	B—Kt5
6 P×P	P×P
7 Q—Kt3	P—B4

8 P×P	Q—R4
9 B×Kt	Kt×B
10 O—O—O?	. . . .

Capablanca tries to refute Black's opening play by setting up strong pressure against his Q-Pawn. His young opponent, however, soon proves the fallaciousness of White's strate-

gy in placing his King in a dangerous situation. White should merely continue his development by 10 Kt—B3.

10 . . . . . O—O  
 11 Kt—B3 B—K3  
 12 Kt—Q4 QR—B1  
 13 P—B6 . . . . .



White places great hopes on this move, which closes up the QB-file, but Botvinnik discovers interesting possibilities for developing his initiative.

13 . . . . . B×Kt  
 14 Q×B Q×P  
 15 B—Q3 P×P  
 16 K—B2 P—B4  
 17 Kt×B Q—R5ch  
 18 P—QKt3 Q—R7ch  
 19 Q—Kt2 Q×Qch  
 20 K×Q P×Kt

Having won a Pawn during the complications, Botvinnik now neatly brings home his advantage.

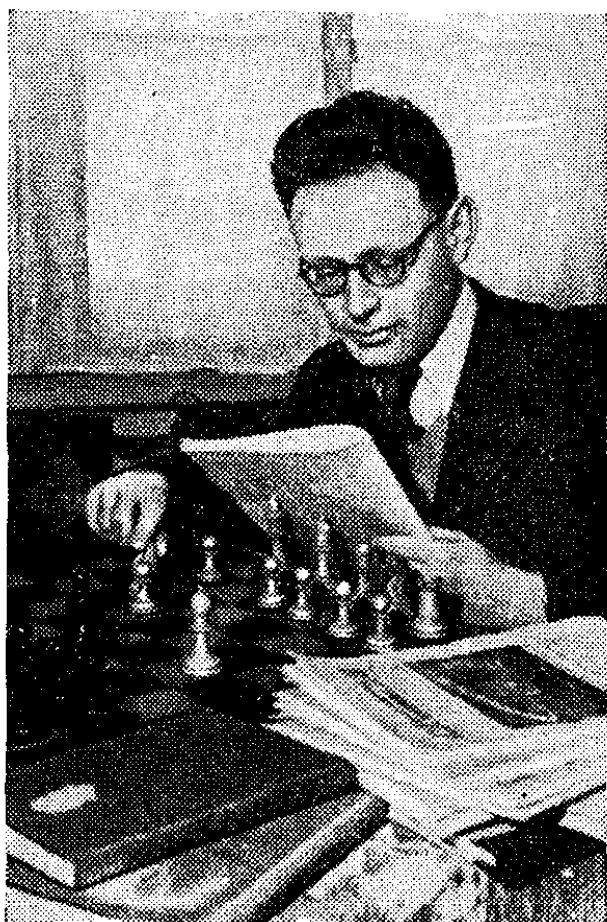
21 P—B3 R—QB2  
 22 R—R1 P—B5  
 23 P×P P×P  
 24 B—B2 R—Kt1ch  
 25 K—B1 Kt—Q4  
 26 R—K1 P—B6  
 27 R—R3 Kt—Kt5  
 28 R—K2 R—Q1  
 29 P—K4 R—B3  
 30 R—K3 R—Q7  
 31 R(K)×P R×Bch  
 32 R×R R×Rch  
 Resigns

Six months after this memorable game Mikhail Botvinnik was invited to play in the Leningrad championship of 1926.

“This Leningrad tournament,” Botvinnik later recalled, “taught me a great deal. I played against masters for the first time and learned much from Ilyin-Zhenevsky and I. Rabinovich.”

Competing in the Fifth U.S.S.R. Championship (Moscow, 1927) Mikhail Botvinnik finished high after difficult battles with the country’s leading players and won the title of Master. He was then 16.

One would think the young master could not have hoped for a more favourable outcome. His friends congratulated him on his success. Botvinnik himself, however, was not wholly



Grandmaster Mikhail Botvinnik

satisfied with his showing: after all, he had lost four games. Why had he failed to see the crisis in his encounter with Model and why had he stubbornly sought victory instead of trying for a draw? How had Vilner, the Ukrainian master, entangled him in a web of complications? Seeking the answer to these and other questions, Botvinnik analyzed his games, going over each move and each manoeuvre time and again.

Already at that time Botvinnik was blazing new trails as he worked on the opening and deepened and clarified his understanding of the laws of positional play.

His next appearance in a U.S.S.R. championship, in 1929, was not a success: he failed to reach the final. The young master did not become discouraged, however. He drew the correct conclusion from his setback: he had to work still more persistently to improve his strategy, with painstaking analysis of his victories and defeats. Step by step he worked out his own system of training for competitions.

In the chess clubs of Leningrad Mikhail Botvinnik came into contact with Levenfish, Romanovsky, Ilyin-Zhenevsky, I. Rabinovich and other top-notch players. Studying and analyzing each game he played with them, he rapidly improved his skill.

The year 1931 brought Botvinnik an outstanding success: he won the U.S.S.R. chess crown at the Seventh Championship, losing only 2 games out of 17. He demonstrated excellent fighting qualities in overtaking the gifted Moscow Master Nikolai Ryumin, who won game after game. The outcome was finally determined by the encounter between the two, from which Botvinnik emerged the victor.

In the thirties the young champion made a series of successful appearances in Leningrad tournaments. In the Leningrad

championship of 1932, for example, he registered only two drawn games, winning all the others, notwithstanding the strong field of competitors. He combined serious work on chess with studies at the Industrial Institute, and at the same time was an active member of the Young Communist League.

In 1933, after Botvinnik had won the U.S.S.R. title for the second time, a match was arranged between him and Grandmaster Salo Flohr, then the champion of Czechoslovakia. Commenting on the match, which ended in a draw (6-6), Flohr said: "In my opinion Botvinnik has the gifts of a master of world calibre, and he should be ranked among the world's eight best players."

Two years later, at the Second International Tournament in Moscow (1935) Botvinnik and Flohr tied for first ahead of Lasker, Capablanca, Spielmann and other outstanding players. Botvinnik made a brilliant showing in a number of games. He overpowered Chekhover by a direct attack, and subtly outplayed Ryumin, Stahlberg, the Swedish champion, and many others. The game in which Spielmann lasted only 12 moves against him was published by chess magazines throughout the world as a model of penetration into the mysteries of the opening.

Mikhail Botvinnik became a grandmaster of exceptionally high class.

Sergo Orjonikidze, the People's Commissar of Heavy Industry, issued a special order noting the achievements of Mikhail Botvinnik, graduate student at the Leningrad Industrial Institute, in combining serious research work in electrical engineering with star chess performance.

In the Third Moscow International Tournament, in 1936, the competitors included many first-class players, but it was clear from the outset that the chief claimants for top place would be Capablanca and Botvinnik. The two met in the seventh round. Playing White, the Soviet grandmaster carried through the opening in splendid style and obtained a definite advantage by the 12th move. By the 25th move, White's pieces had complete control of the board.

But at the culminating moment of the battle Botvinnik did not have enough patience. He hastened to force developments, and in a fateful last move before adjourning made a decisive error. On the next day Capablanca neatly took advantage of it.

After that defeat it would have been easy to lose heart, but Botvinnik has tremendous will power. He took himself in hand,

and his next two games ended in a draw. In the tenth round, playing White against Lasker, he delivered a series of strong, precise blows, and on the 21st move Lasker resigned.

Botvinnik was runner-up to Capablanca.

The Nottingham tournament of 1936 which attracted all the aspirants to the world title reinforced Botvinnik's reputation as a top-notch grandmaster. He tied for first with Capablanca, outstripping Alekhine, Lasker, Euwe, Fine, Reshevsky and Flohr.

In Nottingham Botvinnik fully revealed his qualities: skill, endurance, persistence, will to win, and theoretical knowledge backed up by superb technique. He played calmly and confidently, going through the entire tournament unscathed.

Describing Botvinnik's performance in that tournament, Dr. Euwe, then the world champion, said: "A first-class player with a perfect mastery of all phases of the game, Botvinnik, as distinct from many grandmasters, boldly seeks complications. Routine is alien to his playing, which has a great deal of freshness. He produced a number of model games."

For some time after Nottingham Botvinnik concentrated on his studies at the institute and made comparatively few appearances in competitive chess. He successfully presented his Candidate's thesis on *The Influence of Excitation Fluctuations on the Vibration of the Synchronic Machine Rotor*.

At the Amsterdam tournament of 1938, in which the world's eight leading grandmasters competed, Botvinnik took third place, defeating Capablanca and Alekhine in fine style.

Botvinnik has an impressive list of tournament achievements. Beginning with 1923 he has played in about 50 tournaments, capturing leading places in 30 of them. He has been champion of the Soviet Union seven times. In 1941 he placed first in the match-tournament for the title of absolute champion of the U.S.S.R.; he won all his matches in that tournament of the country's strongest players.

In the first post-war international tournament, at Groningen in 1946, Botvinnik won first place. Then he captured first place in the match-tournament for the world championship. He thus became the sixth world champion in the history of chess.

While laying new paths in the opening and other aspects of theory, Botvinnik continued his work in the field of electrical engineering.

In 1952 he successfully presented his Doctor's thesis. He has been decorated with the Order of the Badge of Honour twice—for his outstanding chess activity, and for his fruitful work as an engineer.

\* \* \*

Ever since his youth Mikhail Botvinnik has had a scientific approach to chess as a game demanding the most painstaking study and flights of creative imagination.

He happily combines his natural talent with a tremendous capacity for work, an iron will to win, and patience. His style is now exceptionally versatile: he is equally strong in positional play and complicated positions abounding in combinational possibilities.

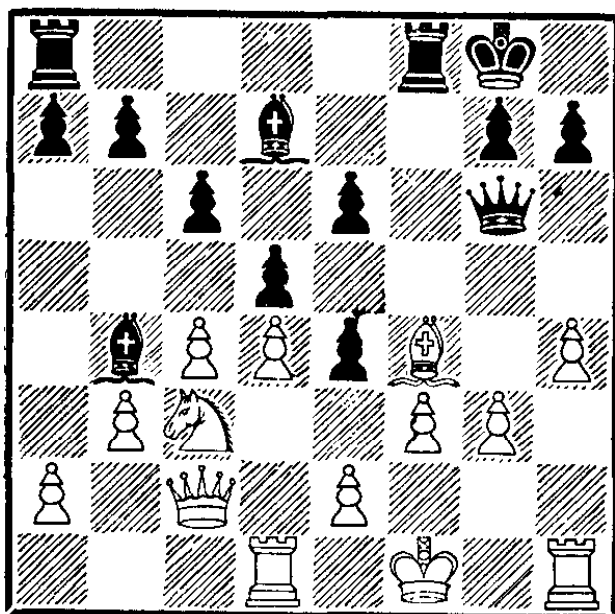
He has studied and systematized typical positions from actual play and worked out a number of new technical methods. He is constantly enlarging his stock of effective opening lines.

Let us examine several of his games.

As early as in the Fifth U.S.S.R. Championship (1927), where he won the title of Master, Botvinnik displayed outstanding combinational talent.

He conducted the final attack against Ilya Rabinovich, one of his teachers, with great vigour and skill.

*M. Botvinnik*



*I. Rabinovich*

The position of White's King has been weakened by the ad-

vance of the Pawns. This gives Botvinnik his chance to carry out a decisive onslaught.

20 . . . . . P—K4!

Black refrains from winning a Pawn after 20 . . . KP×P, having the intention of obtaining a favourable ending after 21 P—R5, Q—B4 22 QP×P, KP×P 23 Q×Q, B×Q 24 R—B1, P—Q5 25 Kt—Q1, B—K5.

21 QP×P                      R×B!  
22 P×R                        Q—Kt6

Now threatening 23 . . . B—QB4 or 23 . . . P—K6. White defends himself against

these threats, at the same time setting a cunning trap.

23 Kt×KP      P×Kt  
24 R×B      B—B4

Even when Botvinnik was very young it was difficult to catch him in a trap, no matter how well it was camouflaged. 24... P—K6 is bad because of 25 R×Pch and White wins.

25 P—K3•      Q×Pch  
26 Q—B2      Q×Rch  
27 K—K2      Q—R6!  
28 P—B5      Q—Kt5ch  
29 K—Q2      R—KB1  
30 P—K6      Q×BP!

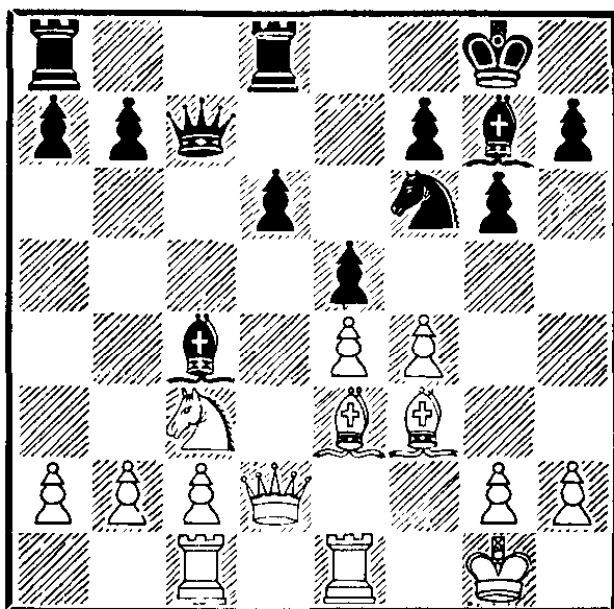
Avoiding another danger: 30... R×P 31 R—Q8ch, B—B1 32 Q×R!, Q×Q 33 P—K7 with good chances for White. Now, however, his resistance rapidly peters out.

31 Q×Q      R×Q  
32 R×P      R—B7ch  
33 K—K1      R—B3  
34 P—Kt4      B×KP  
35 K—K2      B—Kt8  
36 P—K7      K—B2  
37 P—K8=Qch      K×Q  
38 R×KtP      R—Kt3  
39 R×KRP      B—Q5  
40 P—B5      R—Kt7ch  
41 K—B1      R—B7ch  
42 K—K1      P—K6  
Resigns

Botvinnik's beautiful victories in subsequent tournaments showed that he was a first-class master of attack.

Here is an example of his combinational attack in the encounter with Rauzer in the Eighth U.S.S.R. Championship (1933), which soon became world famous.

*Botvinnik*



*Rauzer*

To White's natural move 16 P—QKt3 (better 16 P×P and 17 Q—B2) Botvinnik replies unexpectedly and beautifully:

16 . . . . . P—Q4!!  
17 KP×P      P—K5!

A bold breakthrough in the centre giving Black a very powerful attack. V. Ragozin, who devoted a great deal of attention to the analyses of such positions, confirmed the correctness of the combinational calculations of Botvinnik. White doesn't get anywhere now with 18 B×KP, Kt×B 19 Kt×Kt, B×QP or 18 Kt×P, Kt×P with a very powerful attack for Black.

18 P×B            P×B  
 19 P—QB5        Q—R4  
 20 KR—Q1?       . . . .

Allows Black to smash him up immediately. He should play 20 Q—Q3, which gives him a chance to defend himself.

20 . . . .       Kt—Kt5!  
 21 B—Q4        P—B7ch  
 22 K—B1        . . . .

Cannot play 22 K—R1, R×P 23 Kt×R, P—B8=Qch, winning the Queen.

22 . . . .       Q—R3ch  
 23 Q—K2        . . . .

Still worse is 23 Kt—K2, R×P or 23 Q—Q3, B×B 24

Q×Q, Kt—K6ch, winning a piece.

23 . . . .       B×B  
 24 R×B           Q—KB3!  
 25 R(B)—Q1      . . . .

Also bad is 25 Q—Q3, R—K1, etc.

25 . . . .       Q—R5  
 26 Q—Q3        R—K1  
 27 R—K4        P—B4  
 28 R—K6        Kt×Pch

28 . . . QR—Q1 is weaker.

29 K—K2        Q×P

Resigns

This superb game was awarded first brilliancy prize.

In each of his tournaments Botvinnik comes up with resourceful, smashing attacks: combinative attacks with sacrifices, often unexpected, and positional attacks, with gradual building up of pressure, the breaking of defence lines and, finally, the rout of his adversary. His brilliant sacrifices in encounters with Chekhover (1935), Tartakower (1936), Euwe (1948) and Taimanov (1952) have gone down in chess history. The examples of scintillating attacks carried out by Botvinnik are too many to enumerate. In the Amsterdam Tournament of 1938 even Capablanca's brilliant skill could not help him to foresee the unexpected smashing attack launched by Botvinnik. (Diagram on p. 130, left.)

There follows:

30 B—R3!!      Q×B  
 31 Kt—R5ch!    P×Kt

As was pointed out by Botvinnik, bad is 31 . . . K—R3 32 Kt×Kt, Q—B8ch 33 K—B2, Q—Q7ch 34 K—Kt3, Q×BPch 35 K—R4, Q×Pch 36 Kt—Kt4ch!

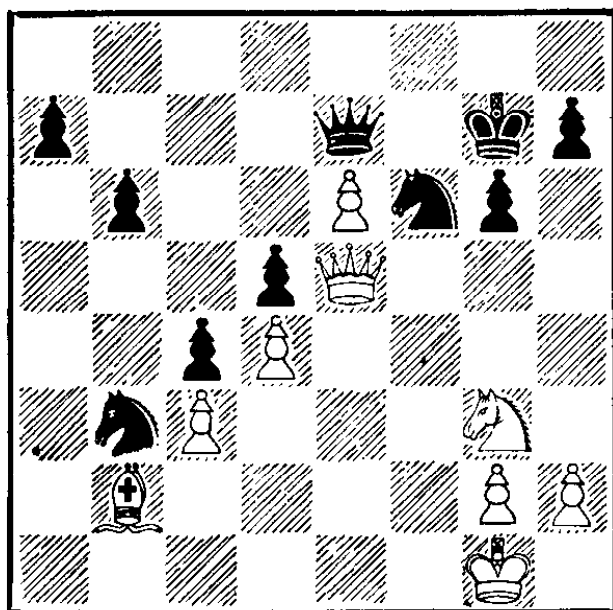
32 Q—Kt5ch    K—B1  
 33 Q×Ktch      K—Kt1  
 34 P—K7       . . . .

White already figured out exactly on his 30th move that Black doesn't get a perpetual check here.

34 . . . .       Q—B8ch  
 35 K—B2        Q—B7ch



*Capablanca*



*Botvinnik*

36 K—Kt3      Q—Q6ch  
 37 K—R4      Q—K5ch  
 38 K×P      Q—K7ch  
 39 K—R4      Q—K5ch  
 40 P—Kt4      . . . .

Not 40 K—R3 because of  
 40 . . . P—KR4!!

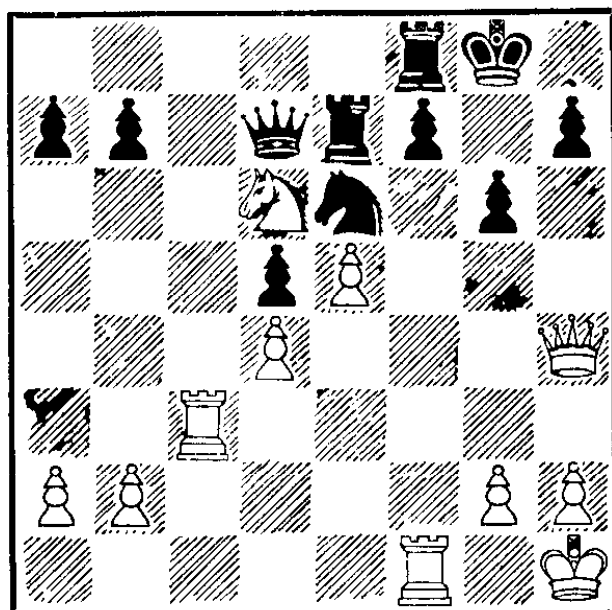
40 . . . .      Q—K8ch  
 41 K—R5      Resigns

The Botvinnik-Keres encounter in the 20th U.S.S.R. Championship reached the following position after Black's 29th move. Botvinnik smashed right ahead to victory with several powerful and exact blows. (Diagram top right.)

30 Kt—B5!      KR--K1

Mate follows 30 ... P×Kt:  
 31 R—Kt3ch. Also bad is  
 30 ... R(K)—K1 31 Kt—R6ch,

*Keres*



*Botvinnik*

K—Kt2 32 Q—B6ch with inevitable mate. And hopeless is  
 30 ... R(K)—K1 31 Kt—R6ch,  
 K—R1 32 Q—B6ch, Kt—Kt2  
 33 Kt×Pch, etc.

31 Kt—R6ch! . . . .

This is characteristic of Botvinnik. He never rests on his laurels and is tireless in his quest for better continuations. The text move is even stronger than 31 Kt×Rch.

31 . . . .      K—B1  
 32 Q—B6      Kt—Kt2  
 33 R(3)—B3      R—B1

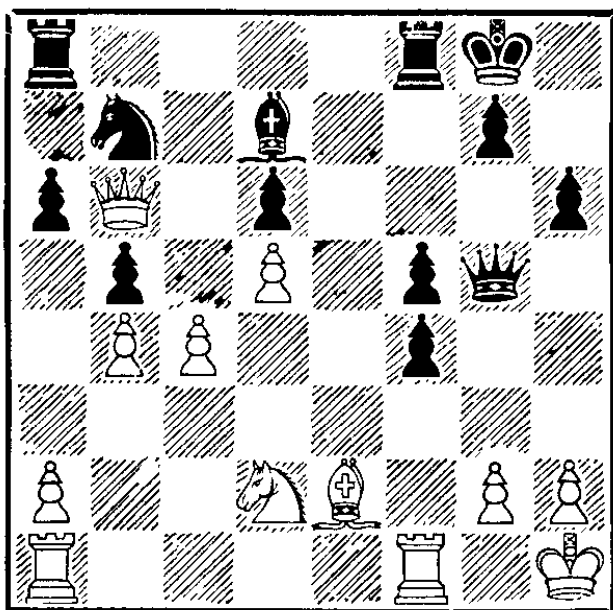
It is necessary to forestall the threat 34 Q×Pch.

34 Kt×P      R—K3  
 35 Q—Kt5      Kt—B4  
 36 Kt—R6      Q—Kt2  
 37 P—KKt4      Resigns

Another characteristic feature of Botvinnik's style was revealed clearly at the Seventh U.S.S.R. Championship in 1931. We refer to his tenacity in defence, his ability to find latent defensive resources when he lands in a tight spot. True, this rarely happens, for he foresees danger in good time and takes steps to meet it properly. Still, when he does get into a tough situation he finds a way out of it more often than other players. When in trouble, Botvinnik usually defends himself by creating the utmost positional difficulties for his adversary. He displays great inventiveness in finding and camouflaging combinational possibilities which increase his defensive resources.

In the 14th U.S.S.R. Chess Championship (1945), Botvinnik made a mistake during time trouble in his encounter with Romanovsky, which put him in an extremely precarious situation.

*Botvinnik*



*Romanovsky*

Black's Knight is threatened; besides, there is a danger of the strong advance P—B5. Having only a few minutes left for 18 moves before the time limit expires, Botvinnik doesn't lose

his self-possession, discovers a way to save the game and at the same time manages to set a subtle trap.

22 . . . . . QR—Kt1!  
23 Q×RP . . . . .

Neither is 23 P—B5, Q—K2 of any avail.

23 . . . . . Q—K2!  
24 QR—K1? . . . . .

White is unaware of his precarious position. More reliable is 24 KR—K1, Q—K6 25 Kt—B1 and White retains a good position.

24 . . . . . Q—K6  
25 Kt—B3 R—R1!  
26 Q×Kt R—R2

White's Queen is caught. The advantage goes to Black, and now it is White's turn to seek salvation.

27 B—Q3 . . . . .

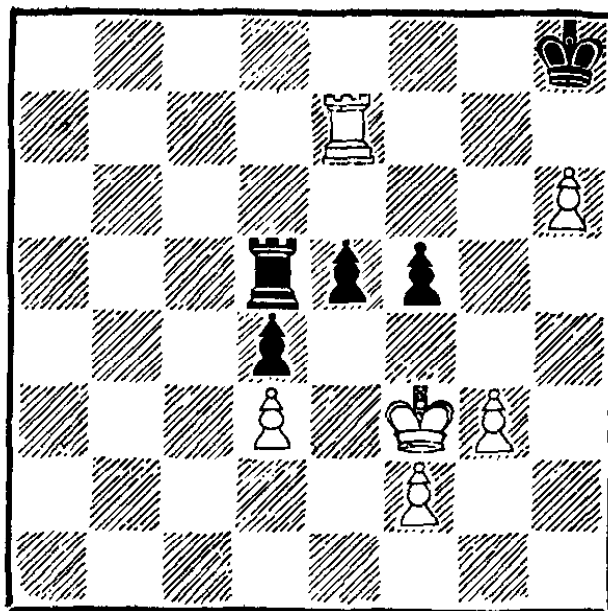
Stronger is 27 B—Q1, giving away the exchange, since now Black shifts play into a won Rook ending.

27 . . . . .	R × Q
28 R × Q	P × P!
29 R—K7	P × B
30 Kt—K1	R—KB2
31 R × R	K × R
32 Kt × P	B—Kt4
33 R—Q1	B × Kt
34 R × B	R × P

The ending is hopeless for White. Besides a Pawn to the good, Black has an overwhelming positional advantage.

35 R—Q1	R—R5
36 R—Q2	K—B3
37 P—R4	P—Kt3
38 K—Kt1	K—K4
Resigns	

The Unzicker-Botvinnik encounter at the International Team Championship in 1954 attracted a great deal of attention. Making a mistake in the opening, Botvinnik got into a losing situation. In the course of many moves he put up a tenacious defence and made it most difficult for White to attain his goal. The game was adjourned with an extra Pawn for the German grandmaster in the end-game. On resuming play, however, Botvinnik's amazing skill in defending difficult positions told once more.



The game continued:

57 P—Kt4 P—K5ch!

This is unexpected. Black sets up tactical counter-chances.

58 P × P	P × KtPch
59 K—K2	. . . . .

Not, of course, 59 K × P, P—Q6 60 P × R, P—Q7.

59 . . . . .	P—Q6ch
60 K—Q2	R—Q5
61 R—K8ch?	. . . . .

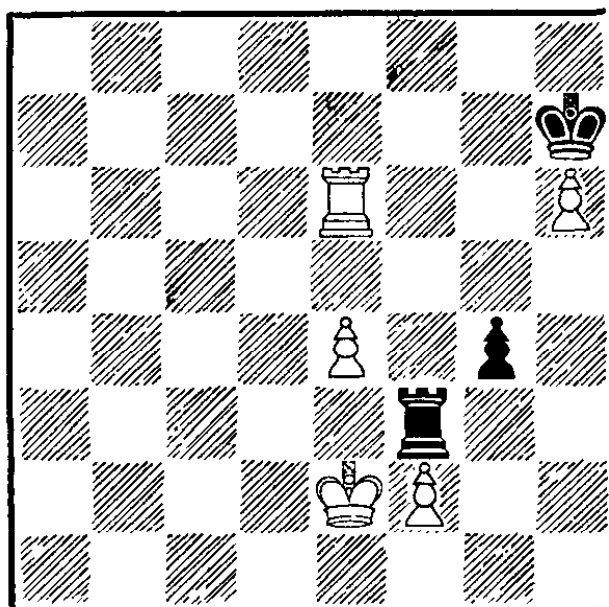
White lets victory slip through his fingers, for he can achieve that by 61 P—K5!, and if 61 ... R—KB5, then 62 R—KKt7! and the K-Pawn cannot be stopped. As Botvinnik pointed out, also bad for Black is 61 ... R—Q4 62 P—K6, R—Q3 63 R—K8ch, K—R2 64 P—K7, R—K3 65 K × P, R—K4 66 K—Q4, R—K3 67 K—Q5 R—K7 68 K—Q6, R—Q7ch 69 K—K5, R—K7ch 70 K—B4.

61 . . . . .	K—R2
62 R—K6	R—R5!
63 K×P	R—R6ch
64 K—K2	R—KB6!

A remarkable position:  
White hasn't any winning  
paths. (See diagram )

65 P—K5	R—B4
66 K—K1	R—B5
67 R—KB6	. . . . .

Or 67 K—B1, P—Kt6  
68 R—KB6, R×R 69 P×R,  
K×P 70 P×P, K—Kt3  
71 K—Kt2, K×P 72 K—R3,  
K—Kt4 with a draw.



70 K—Kt3	R—KKt4
71 K—R4	R—Kt1
72 K—R5	P—Kt6

Drawn

67 . . . . .	R—K5ch
68 K—B1	R×P
69 K—Kt2	R—QR4

After 73 R—B7ch, K—R1 74  
P—R7 Black attains a draw.

All the contestants in the 1948 Match-Tournament for the world championship suffered defeat at the hands of Botvinnik. It is indicative of his prowess that these were not accidents resulting from unexpected complications but, primarily, strategic routs in games which were logical from beginning to end.

One of the secrets of Botvinnik's success is his opening erudition. His knowledge of openings is as diversified as it is deep. He is remarkably fertile in inventing and playing new variations. His original, unexpected opening innovations have amazed the chess world time and again.

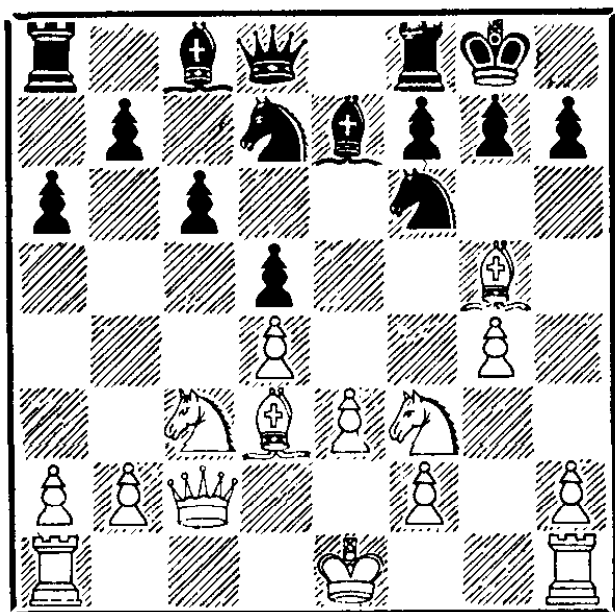
In his game with Vladimir Alatortsev in Leningrad in 1934 after the usual moves 1 P—Q4, P—K3 2 P—QB4, P—Q4 3 Kt—KB3, B—K2 4 Kt—B3, Kt—KB3 5 B—Kt5, O—O 6 P—K3, P—QR3 7 P×P, P×P 8 B—Q3, P—B3 9 Q—B2, QKt—Q2 Botvinnik played 10 P—KKt4! (See diagram on next page.)

It now seems strange that up to this game nobody had ever played 10 P—KKt4, so natural and logical does it appear.

Evidently Black's best defence against the attack is 10 ... P—KKt3 or 10 ... R—K1 with a Pawn sacrifice. But Alatorsev was consternated, made the weak move 10 ... Kt×P and ten moves later was compelled to resign, being defenceless against a smashing attack.

The initial moves of the Botvinnik-Levenfish encounter at the 12th U.S.S.R. Championship (1940) did not promise anything unexpected: 1 P—QB4, P—K4 2 Kt—QB3, Kt—KB3 3, Kt—B3, Kt—B3 4 P—Q4, P×P 5 Kt×P, B—Kt5 6 B—Kt5, P—KR3 7 B—R4, B×Ktch 8 P×B, Kt—K4 9 P—K3, Kt—Kt3 10 B—Kt3, Kt—K5 11 Q—B2, Kt×B 12 RP×Kt, P—Q3.

*Alatortsev*



*Botvinnik*

In this oft-repeated position Botvinnik carries out an original plan for an attack: 13 P—B4! The start of a peculiar Pawn structure in the centre with White's King on KB2. Levenfish doesn't expect any astounding reply by his opponent and calmly plays 13 ... Q—K2 (the correct manoeuvre is Kt—B1—K3).

In answer to 14 K—B2!, Kt—B1 there follows another subtle move 15 P—QB5!!, P×P 16 B—Kt5ch, and Black immediately finds himself in a tight spot. His resistance lasts only 11 more moves: 16 ... Kt—Q2 17 Kt—B5, Q—B3 18 QR—Q1, P—KKt3 19 Kt×P, R—B1 20 P—Kt4!, P—R3 21 P—Kt5, Q—K3 22 B—K2, Kt—Kt3, 23 Kt—Kt4, K—K2 24 Kt—B6, Q—B3 25 R—R7, B—B4 26 P—K4, B—K3 27 P—B5. Black resigns.

Here is another example of Botvinnik's smashing play in the opening, this time carried out against Keres in the 1941 Match-Tournament as a result of an original novelty (Botvinnik plays Black):

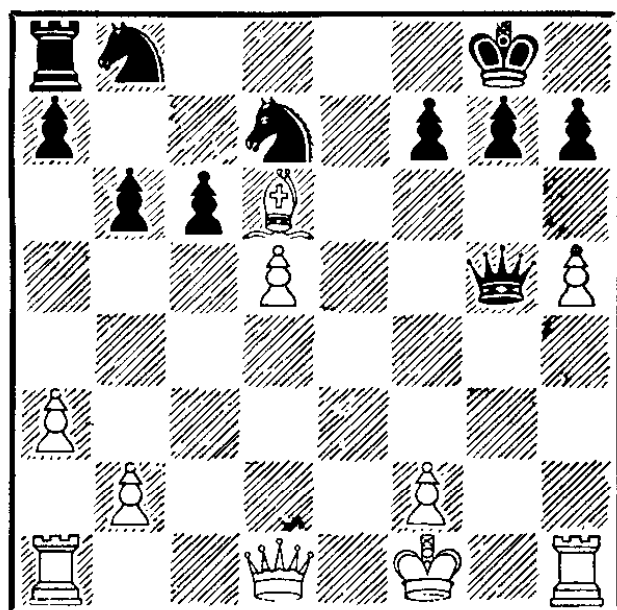
1 P—Q4, Kt—KB3 2 P—QB4, P—K3 3 Kt—QB3, B—Kt5 4 Q—B2, P—Q4 5 P×P, P×P 6 B—Kt5, P—KR3 7 B—R4, P—B4 8 O—O—O? A faulty move Vladas Mikenas employed against Botvinnik in the 12th U.S.S.R Championship (1940). Keres learns

that it is extremely dangerous to use against Botvinnik the same risky continuation twice.

There follows: 8 ... B×Kt (Botvinnik played weaker against Mikenas—8 ... O—O) 9 Q×B, P—KKt4 10 B—Kt3, P×P! 11 Q×P, Kt—B3 12 Q—QR4, B—B4 13 P—K3, QR—B1 14 B—Q3, Q—Q2 (the decisive move) 15 K—Kt1, B×Bch 16 R×B, Q—B4 17 P—K4, Kt×P 18 K—R1, O—O 19 R—Q1, P—Kt4! 20 Q×KtP, Kt—Q5 21 Q—Q3, Kt—B7ch 22 K—Kt1, Kt—Kt5! White resigns.

The second game of the Botvinnik-Smyslov match for the world title in 1954 makes a deep impression. Playing White, Botvinnik gave an excellent illustration of how the opening should be studied by successively revealing its secrets one after another.

1 P—Q4, Kt—KB3 2 P—QB4, P—K3 3 Kt—QB3, B—Kt5 4 P—K3, P—QKt3 5 KKt—K2, B—R3 6 P—QR3, B—K2 7 Kt—B4 (Previously Botvinnik played here 7 Kt—Kt3 in a match with David Bronstein, but he failed to gain any advantage) P—Q4 8 P×P (In his game with Nikolai Novotelnov at the 19th



U.S.S.R. Championship he played 8 P—QKt3, which after 8 ... O—O 9 B—Kt2, P—B3 10 B—Q3, B—Q3 led to about even play) 8 ... B×B 9 K×B, P×P 10 P—KKt4!

At first sight this seems to be completely unjustified, but the further developments show the depth of the appraisal made by Botvinnik.

10 ... P—B3 (Leads to a difficult situation for Black. 10 ... P—KKt4 should be played) 11 P—Kt5, KKt—Q2 12 P—KR4, B—Q3? (The decisive mistake. Better is 12 ... O—O) 13 P—K4! P×P 14 Kt×P, B×Kt 15 B×B, O—O 16 P—R5, R—K1 17 Kt—Q6, R—K3 18 P—Q5, R×Kt (Forced. If 18 ... P×P, then 19 Q×P, Kt—R3 20 Kt×P! K×Kt 21 P—Kt6ch, P×P 22 P×Pch, K—K2 23 B—Q6ch! with a smashing attack) 19 B×R, Q×P (See diagram above.)

20 Q—B3!, Q×QP (or 20 ... P×P 21 KR—Kt1, Q—R5 22 R—Kt4, Q—Q1 23 R—K1) 21 Q×Q, P×Q 22 R—B1, Kt—R3 23 P—Kt4, P—R3 24 R—R3, K—R2 25 R—Q3, Kt—B3

26 P—Kt5, Kt—B4 27 B×Kt, P×B 28 R×BP, R—QKt1 29 P—R4, R—Kt2 30 R(Q)—QB3. Black resigns.

We have cited here only a few of the many examples in which the outcome was decided in the opening as a result of Botvinnik's new systems. He has also worked out many original attack and defence lines in various openings, for example, Nimzovich's Defence and the Gruenfeld Defence.

Botvinnik has extensively investigated the variation of the French Defence with 1 P—K4, P—K3 2 P—Q4, P—Q4 3 Kt—QB3, B—Kt5, the Dutch Defence and the Sicilian Defence.

His system in which Black immediately achieves sharp complication of the game is an important contribution to the Queen's Gambit. The most painstaking studies of this system (1 P—Q4, P—Q4 2 P—QB4, P—K3 3 Kt—QB3, P—QB3 4 Kt—B3, Kt—B3 5 B—Kt5, P×P 6 P—K4, P—Kt4 7 P—K5, P—KR3 8 B—R4, P—Kt4 9 Kt×KKtP, P×Kt 10 B×KtP, QKt—Q2) have failed to reveal any flaws in it.

Botvinnik's System has now become part of the arsenal of many prominent players.

In his early period Botvinnik preferred a calm positional style of play. He negotiated combinational storms when they could not be avoided, but he was clearly less at home in them than in calm positions with a well-defined centre and a manoeuvring battle. It was here that Botvinnik's main feature as a sportsman revealed itself: he takes a clear, objective view of his shortcomings, even the slightest ones, and works persistently to root them out.

Realizing that his weak point at that time was involved combinational positions containing numerous possibilities not subject to precise calculation, he deliberately sought such positions on every convenient occasion in order to acquire maximum experience in them. The following game is typical in this respect.

### BOTVINNIK SYSTEM

13th U.S.S.R. Championship

*V. Mikenas*

*M. Botvinnik*

4 Kt—B3

Kt—B3

White

Black

5 B—Kt5

P×P

6 P—K4

P—QKt4

1 P—Q4

P—Q4

2 P—QB4

P—K3

3 Kt—QB3

P—QB3

The fact that Botvinnik has often played in recent years this head-whirling variation

shows his inclination for complicated combinational struggle.

7 P—K5	P—KR3
8 B—R4	P—Kt4
9 Kt×KKtP	P×Kt
10 B×KtP	QKt—Q2
11 P—KKt3!	.....

The Lilienthal System, probably White's best continuation in this position.

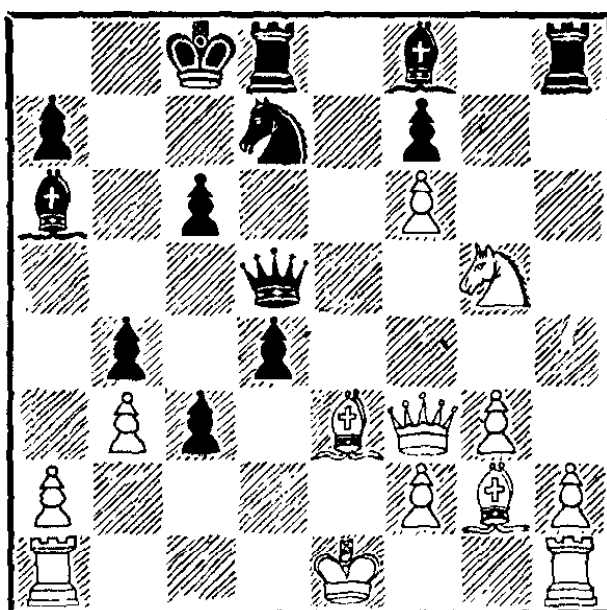
11 .....	Q—R4
12 P×Kt	P—Kt5
13 Kt—K4	B—QR3
14 Q—B3	O—O—O

One must have great audacity and confidence in one's own ability to untangle any complicated situation to decide upon such a position in an important encounter.

15 B—Kt2	Q—Q4
16 B—K3	.....

Better is 16 O—O. Now White's entire set-up rapidly crumbles.

16 .....	P—B6!
17 P—Kt3	P—K4
18 Kt—Kt5	P×P!



19 Q×Q	P×Q
20 Kt×P	.....

The rest is also bad. On 20 B(K)×P comes 20 ... R—K1ch and 21 ... B—B4.

20 .....	P×B
21 P×P	B—B4
22 Kt×QR	K×Kt

Black's powerful passed Pawns ensure him victory.

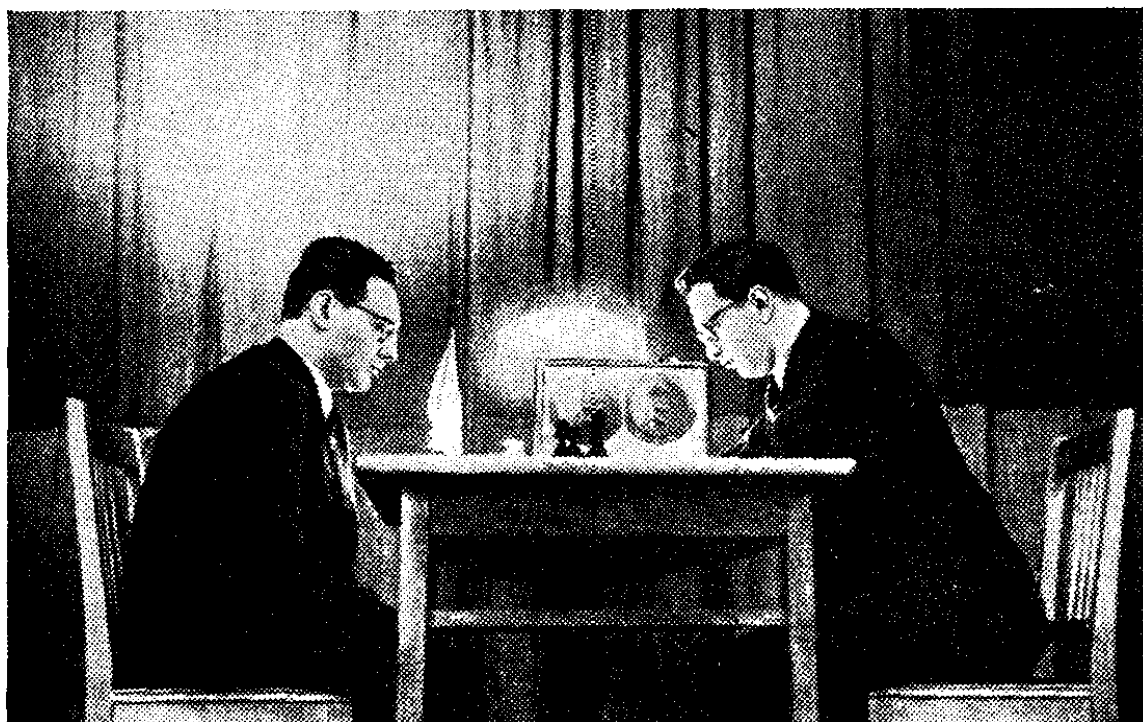
We have not dwelt here on certain other aspects of Botvinnik's play. His splendid performance in positions where the centralization of pieces plays a decisive part has been dealt with quite fully in chess literature. Nor shall we go into Botvinnik's favourite strategical schemes or his first-class technique.

The chess world highly appreciates Botvinnik as an all-round player with tremendous theoretical knowledge, great tournament experience, unusual persistence and ability to fight.

\* \* \*

Mikhail Botvinnik has made a deep study of the heritage of Chigorin, whom he resembles in his eagerness for struggle, su-





M. Botvinnik and V. Smyslov play for the world championship  
in 1954

perb combinational skill and rejection of dogma. He has written articles summarizing the creative views of the Russian school and analyzing Chigorin's methods. The first of their kind in Soviet chess literature, these articles show what features Soviet players have inherited from the Russian masters of former decades.

In 1949 Botvinnik published a series of articles about the Soviet school. The following year there appeared his analytical book *Selected Games* and an important work on electrical engineering, *Regulation of Excitation and Static Stability of the Synchronic Machine*.

In 1951 Mikhail Botvinnik defended his world title for the first time, against Grandmaster David Bronstein. The match ended in a tie, 12-12. Botvinnik's playing was undoubtedly affected by his lack of competitive practice during the previous three years. His confident performance in the final games of the match enabled him to retain the title.

The standard of Soviet chess is illustrated by the fact that in the second world title match, in 1954, Botvinnik's opponent was again a Soviet grandmaster, Vasily Smyslov, who had won the challengers' tournament. This match, an exceptionally sharp and stubborn battle, also ended in a 12-12 draw.

Summing up this titanic contest, the umpire, Harry Golombek, of Britain, said: "As a chess player I marvel at the quality

of the games, which are the best ever played in a contest for the world championship. Both grandmasters made a big contribution to theory, and their playing provided great satisfaction to the chess enthusiasts of the world."

Mr. Ilmakunas (Finland), Vice-President of the International Chess Federation, stated that "the match for the world title between Botvinnik and Smyslov, the invitation of representatives of other countries to this match and the desire of Soviet players to strengthen and develop friendship between chess players of different countries serve the great cause of peace."

In 1954 and 1956 Mikhail Botvinnik headed the U.S.S.R. team which won first place in the 11th and 12th Chess Olympiads.

After having held the world title for nine years, Botvinnik lost it to Smyslov in a hard-fought match ( $12\frac{1}{2}$ - $9\frac{1}{2}$ ) in the spring of 1957. He regained the title in 1958 when he defeated Smyslov  $12\frac{1}{2}$ - $10\frac{1}{2}$  in a return match.

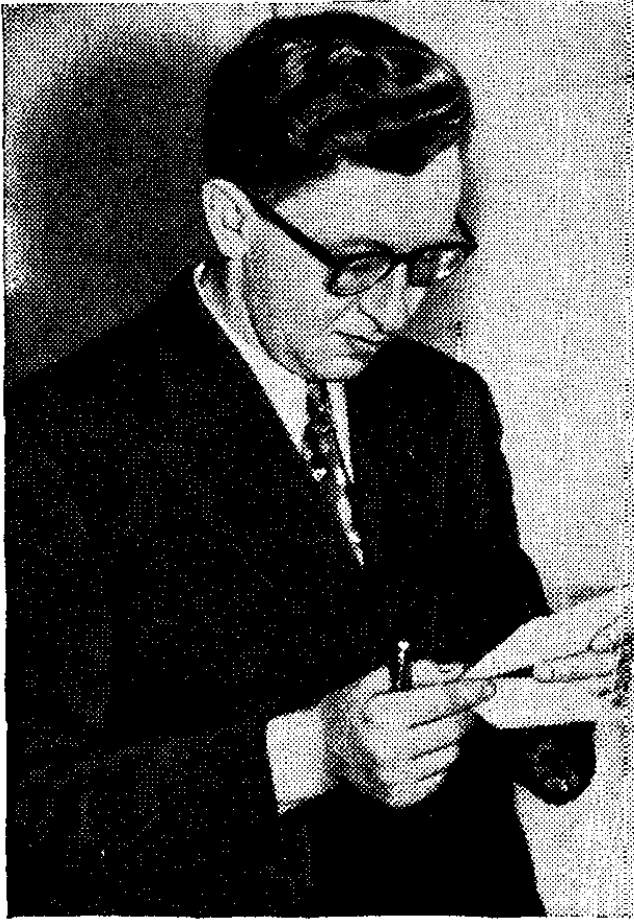
### VASILY SMYSLOV

When it was announced that Vasily Smyslov, then a 17-year-old schoolboy, would compete in the Moscow Championship of 1938, the news did not arouse a stir. None of the masters considered him a dangerous rival.

But as the tournament progressed, increasing attention was focussed on Smyslov. What was surprising was not only his victories over strong and experienced opponents, but his style. He plunged confidently into combinational and positional play, was proficient in the technique of exploiting advantages and had an excellent theoretical background.

The schoolboy unexpectedly became an examiner, and a strict one, too. Many masters failed to pass the examination of difficult and entangled games which he gave them. In the end, he tied for first, outstripping Grandmaster Lilienthal and many other first-class players. This success won him the title of Master.

Vasily Smyslov, outstanding member of the Soviet school, was born in 1921. He learned to play chess when a child, his first teacher being his father, an engineer employed at the Moscow Motor Works. Many of Vasily's school friends played chess. On their advice he joined the chess club of the district House



Grandmaster Vasily Smyslov

of Young Pioneers, where he made a rather thorough study of strategy and tactics.

He made quick progress in junior competitions, and his first appearance in a Moscow championship ended in a brilliant victory.

That tournament showed Vasily Smyslov he was on the right path. He studied the games of the champions more persistently than ever, seeking the secrets of success.

A disdain for so-called simple positions is typical of many young players; they think that after an exchange of Queens and other simplifications nothing of interest remains in

the game. They are wrong. Smyslov showed time and again, even in his earlier games, that seemingly peaceful positions contain inexhaustible combinative possibilities. He has a deep understanding of the beauty of chess ideas and a great love of chess, a game which provides broad scope for creative and research work. It was by no means accidental that he became absorbed in composing end-game studies closely resembling positions from actual play and paradoxical in solution.

Two years later the young master took third place in the 12th U.S.S.R. Championship. This time he finished ahead of such players as Botvinnik and Keres. In 1941, for his excellent result in that year's match-tournament of top-notch Soviet players, he was awarded the title of Grandmaster. He was only 20 years old, the youngest grandmaster in the world at the time.

Incidentally, Vasily Smyslov is gifted musically and has an excellent voice; parallel with his chess activities he studied singing.

Smyslov's chess talents lie first and foremost in the sphere of combinations. To complement them, he has extensively studied problems of strategy, technique and end-game play.

Developing and perfecting Chigorin's ideas, Smyslov has made many contributions to strategy and tactics. He has evolved a number of opening systems in the spirit of Chigorin's formations (in the Gruenfeld Defence, the Ruy Lopez and the Sicilian Defence) and substantiated them from both the theoretical and practical points of view.

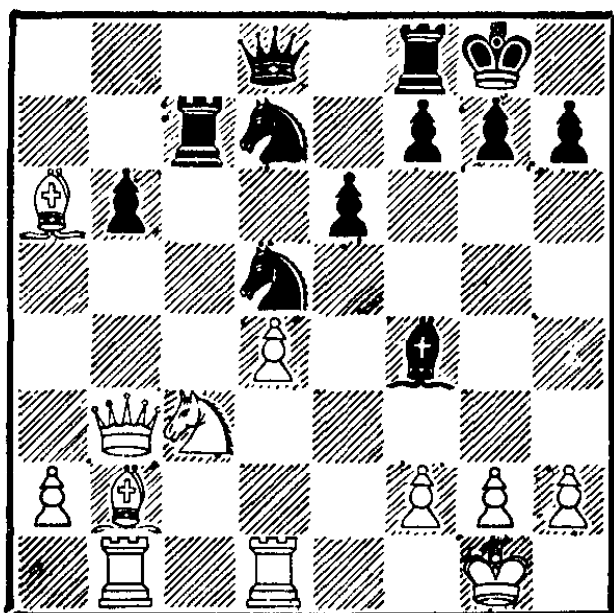
By finding new possibilities in continuations which were thought to have been studied from beginning to end, Smyslov reaffirmed the truth of the words written by Chigorin in 1902: "They say that 'theory' has now been developed to such a degree that the player who is not familiar with a mass of 'theoretical' variations cannot stand up against an opponent who knows not only these variations but remembers the numbers of the pages on which they occur. In private talks I have had many an occasion to refute this current opinion."

The same idea is expressed by Vasily Smyslov. "It seems to me that in our day the chess artist should strive for broad views, should constantly seek paths for advancing chess and freeing the Soviet school from elements of dogmatism, which are alien to it."

Describing his approach to chess, Smyslov says: "The play of a master should always express a desire to combine a fundamental strategic plan with skilful utilization of tactical means in solving the problems facing him."

This game between Smyslov (Black) and Lisitsyn in the 13th U.S.S.R. Championship, 1944, is typical of "skilful utilization of tactical means."

*Smyslov*



*Lisitsyn*

19 . . . . Kt(2)—B3

Counting on the natural continuation, which Lisitsyn does pick.

20 P—Kt3	Kt × Kt
21 B × Kt	Kt—Q4
22 B—Kt2	Q—R1

All Black's moves were natural ones, and Lisitsyn is therefore completely unsuspecting of any danger.

But Smyslov had prepared a cunning combinational trap.

23 B—B4? . . . .

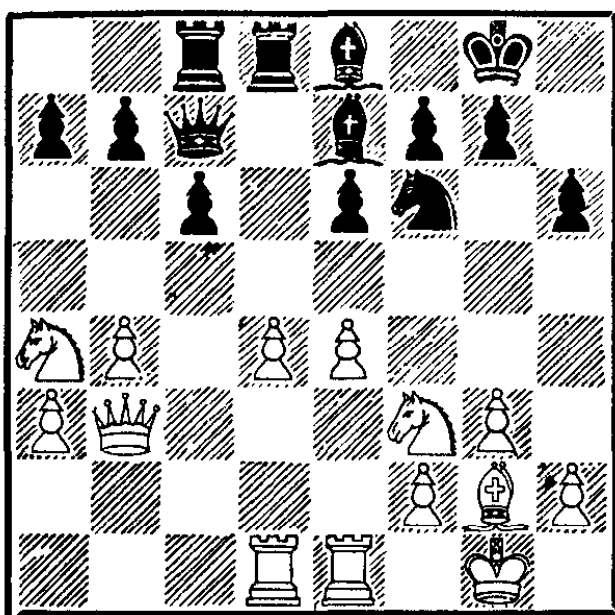
Correct is 23 B—KB1 and then 24 B—Kt2 with even play. Now Smyslov strikes out of a clear sky.

23 . . . . . R×B!  
24 Q×R Kt—K6!

White's situation becomes hopeless at once. He plays 25 Q—KB1, giving up his Queen, and soon resigns.

Smyslov conducts attacks excellently. He is skilful in veiling the object of his attack, and unfolds the struggle in such a way as to create a formidable thrust against the weak points.

*Smyslov*



*Ravinsky*

It seems that White's position is ideal here, not a single weakness being apparent in his camp. Nevertheless, Smyslov grasps a serious flaw in his opponent's position and skilfully launches an attack. The weak point in White's

armour is his KB2-square. But how to get to it? The following plan of attack, carried out by Smyslov in his game with Ravinsky at the 1944 Moscow Championship, provides aesthetic pleasure.

20 . . . . . P—QKt3!

A long-range shot! It soon turns out that Black frees his QB4-square and gets a chance to capture the QR2—Kt8 diagonal for his Bishop.

21 R—QB1 P—B4!  
22 QP×P B×Kt

This is characteristic of Smyslov's play, since he doesn't recognize any dogmas. Persistently hammering away to achieve his end, he unwaveringly exchanges one of his Bishops.

23 Q×B P×P  
24 B—B1 . . . . .

No better is 24 P×P, B×P followed by 25 ... Q—Kt3 and 26 ... Kt—Kt5.

24 . . . . . Q—Kt3  
25 P—Kt5 . . . . .

Trying to thwart his opponent's plans, but it is already too late.

25 . . . . . P—B5!

In case the Pawn is taken, there follows 26 ... Kt—Kt5!

26 P—R3 P—B6

White has to attack this Pawn, which has safely passed his B4-square, in a hurry,

of else it will become a formidable force after Black doubles his Rooks along the B-file.

27 Q—Kt3      B—B4  
28 R—B2      . . . .

Cannot 28 R—K2, B×Pch 29 R×B, Kt×P 30 R(B)—B2, Kt×R and 31 ... P—B7 or 30 Q—B2, P—B4! with the irresistible threat 31 ... R—Q7!

28 . . . .      R—Q7!  
29 R×R      P×R  
30 R—K2      B×Pch

The logical conclusion of Black's excellent strategy.

31 K—Kt2      R—B6!

Black follows up with one blow after another. Bad is 32 Q×R in view of 32 ... P—Q8=Q.

32 Q—Q1      B—K6  
33 Kt×P      Q—Q5  
34 Q—K1      Kt×P

The decisive factor now is not so much Black's extra Pawn as the smashed position of the White King. White can now resign.

35 Kt×Kt      Q×Ktch  
36 K—R2      Q—Q5

Threatening 37 ... R—B8.

37 R—KKt2      R—B8  
38 Q—K2      Q—R8  
39 Q×B      R×B  
40 P—Kt4      R—K8  
Resigns

The attack Smyslov carries out in the following encounter is interesting and original.

## FRENCH DEFENCE

Match for the World Title, 1954

*V. Smyslov*      *M. Botvinnik*

White	Black
1 P—K4	P—K3
2 P—Q4	P—Q4
3 Kt—QB3	B—Kt5
4 P—K5	P—QB4
5 P—QR3	B—R4

Usually 5 ... B×Ktch is played, leading to very complicated and sharp positions. In this match, however, Botvinnik persistently chose this retreat, giving White an immediate opportunity of forcing combinational complications.

6 P—QKt4      P×QP

After 6 ... P×KtP 7 Kt—Kt5! P×Pch 8 P—B3 White obtains a very powerful attack.

7 Q—Kt4!      . . . .

A continuation elaborated by Soviet masters. That is the way Nezhmetdinov, for instance, played against Aramovich (Tbilisi, 1949). Black has to conduct the defence very carefully.

7 . . . .      Kt—K2

In the Muchnik v. Goldin encounter (Championship of the Armed Forces, 1951) the

play was: 7 ... K—B1 8 Kt—Kt5, B—Kt3 9 B—Q3, Kt—QB3 10 P—KB4, P—B3 11 Kt—KB3, Kt—R3 12 Q—R5, Kt—B2 13 B—Kt2 with good play for White.

8 P×B	P×Kt
9 Q×KtP	R—Kt1
10 Q×P	....

The same position occurred in the Muchnik v. Polyak game (1951). Black continued 10 ... QKt—B3, and after 11 P—B4, Q×P 12 Kt—B3, B—Q2 13 Kt—Kt5, R—KB1 White could obtain, as was pointed out by Lilienthal, superiority by 14 B—K2.

10 ....	Kt—Q2
11 Kt—B3	Kt—B1?

A poor manoeuvre. Better is 11 ... Q—B2.

12 Q—Q3	Q×P
13 P—KR4	B—Q2
14 B—Kt5!	....

Now White's idea becomes apparent. Smyslov succeeded in holding up the enemy King in the centre, and this has a decisive effect in the further struggle.

14 ....	R—B1
15 Kt—Q4	Kt—B4

Bad is 15 ... R—B5 because of 16 Q—K3, and if 16 ... R—R5, then 17 R—QKt1 and Black's situation is hopeless.

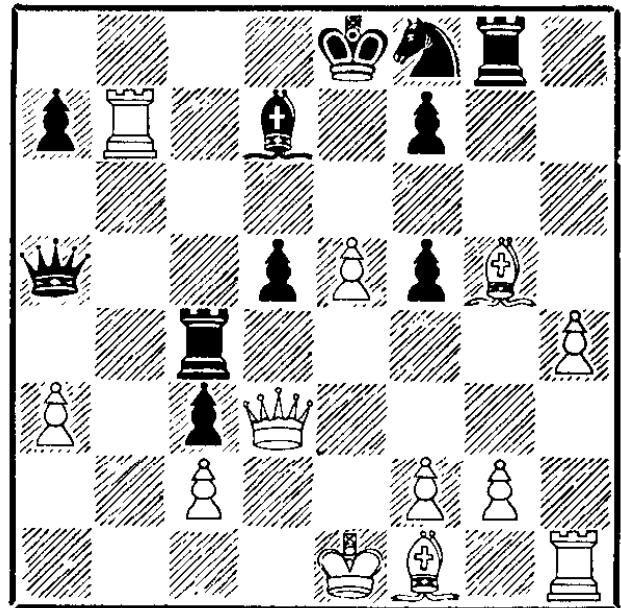
16 R—QKt1!	....
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Now too this move is powerful. If, for instance, 16 ... Q×P, then 17 Kt×Kt, P×Kt 18 R×P, R×B 19 P×R, Q—B8ch 20 Q—Q1, Q×P (Kt5) 21 Q×P, Q—B8ch 22 Q—Q1, Q—B5 23 R—R3! and Black cannot escape defeat.

On 16 ... P—Kt3 can come 17 Kt—Kt5 with the threat 18 Q×Kt, while after 16 ... Kt×Kt 17 Q×Kt White has positional superiority.

16 ....	R—B5
17 Kt×Kt	P×Kt
18 R×P!	....

This breakthrough of the Rook is decisive. Black gets into desperate straits.



18 ....	R—K5ch
---------	--------

This move meets with a brilliant refutation, but neither will 18 ... R×B 19 P×R, R—K5ch save Black after 20 B—K2.

19 Q×R!	....
---------	------

A beautiful sacrifice, winding up the attack carried out irreproachably.

19 . . . . . QP×Q  
20 R—Kt8ch B—B1  
21 B—Kt5ch Q×B

22 R×Q Kt—K3  
23 B—B6 R×P  
24 P—R5 B—R3  
25 P—R6 Resigns

The following encounter is also characteristic of Smyslov's style.

### RUY LOPEZ

17th U.S.S.R. Championship, 1949

*V. Smyslov*

*V. Lyublinsky*

White

Black

1 P—K4 P—K4  
2 Kt—KB3 Kt—QB3  
3 B—Kt5 P—QR3  
4 B—R4 P—Q3  
5 P—B3 B—Q2  
6 P—Q4 Kt—B3

Also possible is 6 ... KKt—K2 with the subsequent transfer of the Knight to Kt3.

7 QKt—Q2 B—K2  
8 O—O O—O  
9 R—K1 B—K1  
10 B—Kt3 Kt—Q2  
11 Kt—B1 B—B3?

Black chooses a plan for the gradual development of his forces, and in the final account his pieces turn out to be poorly deployed. He should play 11 ... K—R1 and then P—B3, strengthening his position in the centre.

12 Kt—K3 Kt—K2

Or 12 ... P—KKt3 13 Kt—Q5, and if 13 ... B—Kt2 very strong is 14 B—Kt5.

13 Kt—Kt4 Kt—KKt3  
14 P—Kt3 B—K2  
15 P—KR4 Kt—B3  
16 Kt—Kt5 . . . . .

Steadily increasing his pressure on the K-flank, Smyslov builds up a winning attack.

16 . . . . . P—R3  
17 Kt×Ktch B×Kt  
18 Q—R5! Kt—R1

On 18 ... P×Kt White answers 19 P×KtP, B—K2 20 Q×Kt with overwhelming superiority.

19 P×P P×P  
20 B—K3! Q—K2

As was pointed out by Smyslov, in case of 20 ... P×Kt 21 P×P, P—KKt3 22 Q—R4, B—Kt2 23 K—Kt2, B—QB3 24 R—R! White obtains a smashing attack. The following variation is both interesting and instructive: 24 ... R—K1 25 Q—R7ch, K—B1 26 B—B5ch, R—K2 27 Q×Ktch, B×Q 28 R×Bch, K—Kt2 29 R×Q, R×R 30 B×R.

21 B—Q5! P—B3

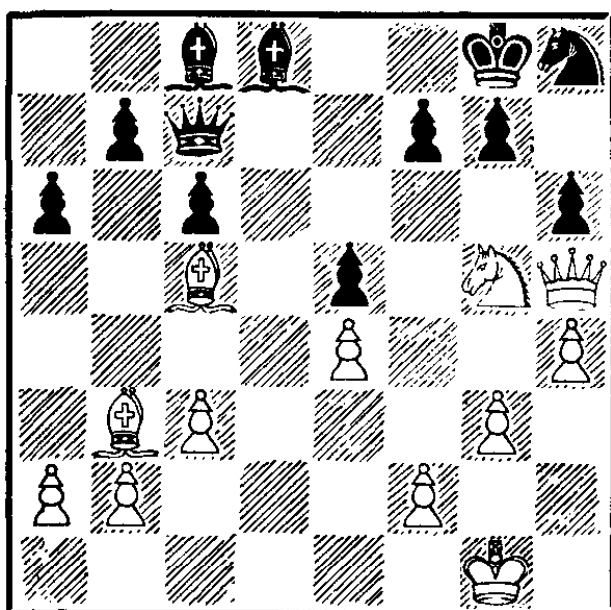


Here on 21 ... P×Kt decisive is 22 P×P, P—KKt3 23 P×B!

22 B—Kt3	B—Q2
23 QR—Q1	QR—Q1
24 R—Q2	B—B1
25 R(K)—Q1	R×R
26 R×R	Q—B2
27 B—B5!	....

Smyslov conducts the attack in brilliant fashion. Now on 27... P×Kt will come 28 B×R, and to 27 ... B—K2 the reply is 28 B×B, Q×B 29 Kt—B3, R—K1 30 Q×KP!

27 ....	R—Q1
28 R×Rch	B×R



Now White ends the battle with a beautiful combination on the theme of "decoy."

29 Kt×P!	Kt×Kt
30 B—Kt6!	Q—Q2

Compelled. If 30 ... Q×B, then 31 Q×Ktch, K—R2 32 P—R5 and Black's King gets into a mating net.

31 B×B	K—R2
32 B×Kt	Q×B(Q)
33 B—Kt6ch	Resigns

We have had an opportunity above to see Smyslov's skill in attacking and orientating himself in tactical complications. We could also cite numerous examples of his positional art and, particularly, his brilliant play in endings.

Smyslov is exceptionally strong in the end-game. The fact that he has composed many end-game studies and is an expert in compositional ideas undoubtedly helps him in the final phase of the game.

Here is another example, showing Smyslov's positional ability and superb technique.

## GRUENFELD DEFENCE

Moscow Championship, 1942

*V. Smyslov*

*A. Lilienthal*

White

Black

1 P—Q4

Kt—KB3

2 P—QB4

P—KKt3

3 P—KKt3

P—Q4

4 P×P

Kt×P

5 B—Kt2

B—Kt2

6 Kt—KB3

O—O

7 O—O

Kt—Kt3

These opening moves have been frequently met in important tournaments. Black's task is to undermine White's centre. At the beginning Lilienthal succeeds in doing this.

8 Kt—B3 Kt—B3

An interesting idea. Luring the Q-Pawn, Black gets the chance of exchanging it after P—K3 and P—QB3.

9 P—Q5 Kt—Kt1  
10 Kt—Q4 P—K3

Only this way. Cannot 10 ... P—QB3 11 P×P and White wins a Pawn.

11 P—K4 P×P?

After this poor move Black fails to get rid of the strong Q-Pawn.

The correct move is 11 ... P—QB3. For instance, 12 Kt—Kt3, KP×P 13 P×P, P×P 14 Kt×P, Kt—B3 with even chances.

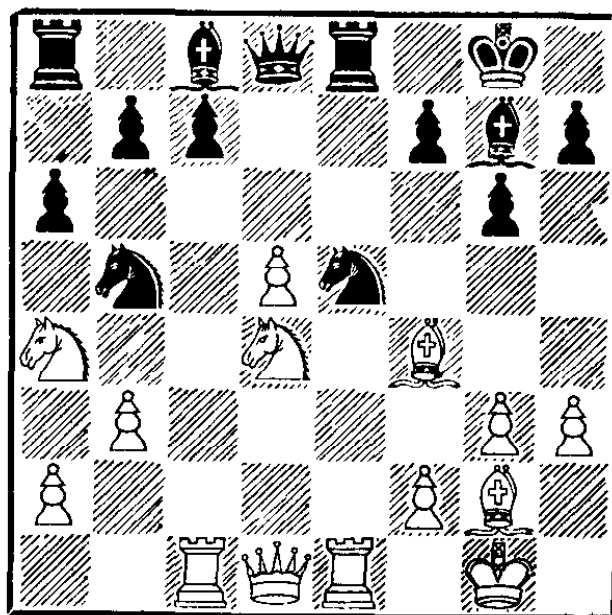
12 P×P Kt(1)—Q2  
13 B—B4 Kt—K4  
14 P—KR3 Kt(Kt)—B5  
15 P—Kt3 . . . .

Unconvincing is 15 Q—B2, P—QB4! For instance: 16 P×P e.p., Q×Kt 17 P×P, B×KtP 18 B×B, QR—Kt1, etc.

15 . . . . Kt—Q3  
16 R—K1 R—K1  
17 R—QB1 P—QR3

There threatened 18 Kt—Kt5.  
18 Kt—R4 Kt—Kt4

Underestimating White's next tactical blow. It is true, however, that it is difficult to suggest to Black any satisfactory continuation.



19 Kt—K6! . . . .

Up to now skilfully manoeuvring, Smyslov kept putting on pressure against his opponent's position. With a little combination he now shifts play into a favourable ending.

19 . . . . B×Kt

Still worse is 19 ... P×Kt 20 B×Kt, P×P 21 Q×Pch with material losses for Black.

20 P×B R×P  
21 Kt—B5 Q×Q

Entirely bad is 21 ... R—Q3 22 Q—K2, Kt—Q5 23 Q—K4, P—B4 24 Q—K3 and Black has to save himself from double blows; or 22 ... Kt—Q6 23 Kt×Kt, R×Kt 24 B×KtP, R—Kt1 25 B×RP.

22 R(K) × Q	R—Q3
23 Kt × KtP	R × Rch
24 R × R	R—Kt1

The consequences of White's combination are impressive. He has two Bishops, while Black's Pawns on the Q-side are weak. Smyslov brings home his positional superiority with exceptional precision.

25 P—QR4	Kt—B6
26 R—Q2	R—K1
27 Kt—B5	P—QR4
28 R—B2!	....

The first thing White attends to is to exclude Black's Knight from play and, by setting up an attack against it, fetters the Black pieces.

28 ....	Kt—Q8
29 B—Q2	B—B1!

A cunning trap helping Black defend himself for some time. On 30 B × P will come 30 ... Kt × P!, and White cannot 31 K × Kt, B × Ktch 32 R × B? in view of 32 ... Kt—Q6ch.

30 Kt—K4	R—Kt1
31 B × P	R × P
32 B × P	Kt—Q6

White won a Pawn but Lilienthal obtained dangerous counterplay. Now the question is whether White will succeed in defending himself against the attack with-

out losing his extra Pawn (R4).

33 B—B1!	Kt(8)—Kt7!
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Black prevents the advance of the QR-Pawn, closing the diagonal for White's K-Bishop. Nevertheless, his position is a lost one.

34 P—R5	P—B4
35 Kt—Q2	R—R6
36 Kt—B4	....

Now the K-Bishop is freed and soon the QR-Pawn will start going. Black is unable to prevent this.

36 ....	Kt × Kt
37 R × Kt	R—R8
38 B—Kt6	....

Defending himself against the threat 38 ... B—B4. If now 38 ... Kt—K8, then 39 P—B4, and if 38 ... B—Kt5 the decisive move is 39 R—Q4.

38 ....	Kt—K4
39 R—B3	B—Kt5
40 R—B8ch	K—B2
41 K—Kt2!	....

An elegant move emphasizing the hopelessness of Black's situation. Lilienthal resigned, since the QR-Pawn cannot be stopped. Black cannot take it because 41 ... B × P 42 B—Q4, R—K8 43 R—B5 leads to the loss of one of the pieces, while on 41 ... Kt—Q2 decisive is 42 B—Kt5, Kt × B 43 P × Kt.

Throughout his career, Smyslov's tournament results have been steady, with many first places and high scores in important tournaments, including U.S.S.R. championships.

He has had some creative reverses, but he overcame them with the self-critical, persistent and optimistic approach characteristic of the Soviet man. Among Smyslov's most important achievements are his second prize in the match-tournament for the World Championship in 1948 and his victories in the U.S.S.R. Championship of 1949 and the Grandmasters Tournament in Switzerland in 1953. He called that tournament for the right to play a world title match with Botvinnik "the most important test in the life of each of the 15 competitors." His convincing victory confirmed his exceptionally high standard of play.

Bronstein, Keres, Petrosyan and Geller also made a splendid showing. "The Soviet grandmasters' victory in the International Tournament in Switzerland," Smyslov wrote, "reflects the progressive ideas of the Chigorin school and is a new illustration of the advantages of the Soviet style, which does not recognize stereotyped playing and develops a creative spirit, broad horizons, boldness, initiative, and a scientific approach to the art of chess. . . . The Soviet contestants won 34 games from their foreign colleagues and lost only 17. Of the competitors from other countries only Najdorf was able to register a modest average of 50 per cent of the points (9 out of 18) in his encounters with Soviet players."

There was a time when Smyslov lacked sufficient psychological stability; defeats had a demoralizing effect on him. He overcame this serious failing, however.

Among Smyslov's many contributions to theory, special men-



Fans watch the Botvinnik-Smyslov match at Chaikovsky Concert Hall

tion should be made of his system in the Gruenfeld Defence; his original treatment of the problem of the centre is a new page in the history of openings.

Smyslov has produced several examples of true Chigorin strategy in this opening. Take, for instance, the game in which he routed Euwe at the 1948 Match-Tournament for the World Championship.

## GRUENFELD DEFENCE

*M. Euwe*

*V. Smyslov*

White

Black

1 P—Q4	Kt—KB3
2 P—QB4	P—KKt3
3 Kt—QB3	P—Q4
4 Kt—B3	B—Kt2
5 Q—Kt3	P×P
6 Q×BP	O—O
7 P—K4	B—Kt5

One of the most difficult problems of chess theory. In compensation for White's strong Pawn centre Black succeeds in setting up pressure with his pieces against the central squares. This idea, advanced by Chigorin, was developed and substantiated by Soviet researchers. As was pointed out by Smyslov such strategy "is not easy to formulate correctly but it opens up wide prospects for everyone striving for struggle on the chess-board."

8 B—K3	KKt—Q2
9 Q—Kt3	Kt—Kt3
10 P—QR4	P—QR4
11 P—Q5	B×KKt
12 P×B	Q—Q3!

From here the Queen may be shifted onto QKt5, where it will occupy a strong position.

13 Kt—Kt5	Q—Kt5ch
14 Q×Q	P×Q
15 Kt×P	....

If 15 P—R5, then 15 ... B×P 16 R—QKt1, Kt—R5 and Black has an active position.

15 ....	R×P
16 R—QKt1	Kt(3)—Q2
17 Kt—Kt5	R—B1
18 B—K2	....

As was noted by Smyslov, White should have continued here 18 Kt—Q4, leading to complicated play with about equal chances.

18 ....	P—Kt6
19 Kt—R3	....

Here 19 B—Q1 is more reliable.

19 ....	B×P
---------	-----

Smyslov wrote in his annotations to this game:

"It appears to be a simple decision, but actually it is a matter of principle. Unquestionably

Euwe took into account this move, hoping to win back the Black Kt-Pawn with the aid of two Bishops and obtain a good ending. So great is the belief in the advantage of two Bishops in our times! Here it may be of interest to recall that Chigorin readily carried on a fight with two Knights and more than once scored success."

20 R × B	R × Kt
21 K—Q2	Kt—R3
22 KR—QKt1	Kt(R)—B4
23 B—Q4	.....

It is not simple at all to win back the Kt-Pawn. On 23 B—QKt5 Smyslov notes the following variation: 23... Kt—K4 24 B × Kt, R × B 25 R × P, Kt × Pch 26 K—K3, R—B6ch! with superiority for Black.

23 .....	P—K4
24 P × P e.p.	.....

The most tenacious for White is 24 B—B3.

24 .....	Kt × P(K3)
25 B—K3	Kt(Q)—B4
26 B × Kt	.....

The defeat of the dogmatic point of view about the all-powerful two Bishops. Agreeing to this exchange, White in substance admits the fallacy of his entire strategy.

26 .....	Kt × B
27 K—B3	R—R5
28 K—Q2	K—Kt2
29 K—K3	R—Q1
30 R—QB1	P—Kt3
31 B—B4	R(Q)—QR1
32 B—Q5	R—R7
33 R(B)—QKt1	R(1)—R5
34 K—Q2	.....

White's situation is hopeless. Smyslov makes use of the text move for a beautiful concluding combination.

34 .....	R—Q5ch
35 K—K2	Kt—R5
36 R × R	P × R
37 R—QR1	.....

Or 37 B × RP, Kt—B6ch 38 K—K3, R—R5 39 B—Kt3, R—R6 and Black wins.

37 .....	Kt—B6ch
38 K—K3	R—Q8
Resigns	

Vasily Smyslov's victory in the challengers' tournament in Switzerland qualified him to play Mikhail Botvinnik for the world championship at the beginning of 1954. It was a memorable match. Both grandmasters displayed an exceptional will to win. They faced each other with complicated problems and discovered effective possibilities in attack and defence. The magnificent fighting games in this match have become part of the golden treasury of modern chess.

The match ended in a 12-12 draw. No one was defeated, but there was a winner: the art of chess. The 24 games played by

Botvinnik and Smyslov are a fine guide to the study of chess; they illustrate its inexhaustible depth and beauty.

By his convincing victory in the Challengers' Tournament in Amsterdam in 1956 Vasily Smyslov won the right to play Botvinnik for the title a second time.

This match, held in Moscow in the spring of 1957, was followed with great interest by fans all over the world. It showed that in the years since 1954 Smyslov had put in a tremendous amount of work. He won the match with a score of  $12\frac{1}{2}$ - $9\frac{1}{2}$ , becoming the seventh world champion in the history of chess.

An appraisal of Smyslov's play by Grandmaster Gideon Stahlberg, umpire of the match, contains some interesting ideas. "The clarity and logic of Smyslov's play," he wrote, "is highly reminiscent of Capablanca. The new world champion has a more modern opening repertoire than the famous Cuban, but he plays with the same amazing precision, is calm and collected in difficult positions, and is a big master of the end-game. Like Capablanca, he solves simply what at first glance are difficult problems arising in the course of the battle."

Here is one of the games from the 1957 world title match.

### FRENCH DEFENCE

V. Smyslov M. Botvinnik

White

Black

1 P—K4

P—K3

2 P—Q4

P—Q4

3 Kt—QB3

B—Kt5

4 P—K5

P—QB4

5 P—QR3

B×Ktch!

Botvinnik also played here 5 . . . B—R4. As a rule, Smyslov obtained the more promising position in this opening.

6 P×B

Q—B2

7 Q—Kt4

P—B3

Black's continuation is risky, although it is by no means an easy job to show up its

weaknesses. Usual here is 7 . . . P—B4.

8 Kt—B3

Kt—B3

9 Q—Kt3

Q—B2

An interesting strategic battle. Black does not want to exchange Pawns on his K4-square, which would weaken his K-Pawn and his K-side. His intention is to force the exchange to take place on his B3-square, for which purpose he has to intensify pressure in the centre to the maximum. The Queen move is in preparation for shifting the K-Knight to K2.

10 QP×P! . . . .

An unexpected solution characteristic of Smyslov's bold,

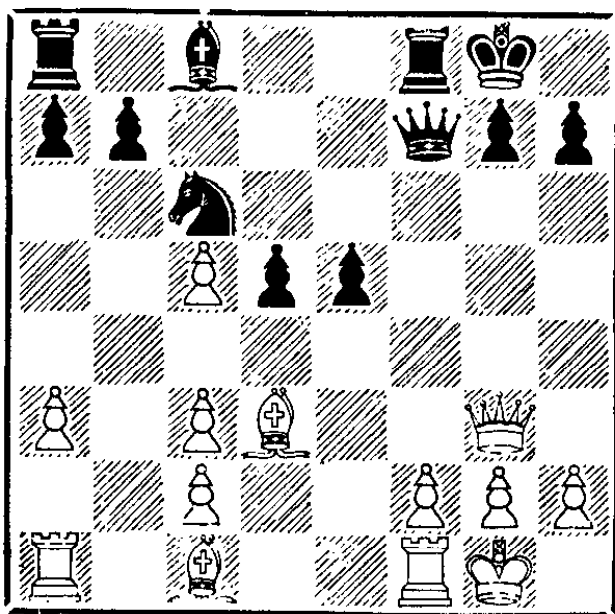
penetrating appraisal of positions. He now has trebled Pawns on the Q-side, all three Pawns being weak and vulnerable.

Smyslov sees, however, that this is an apparent weakness, and that the Pawn at B5 is a thorn in Black's side. Furthermore, the possibility of operating on the semi-open QKt-file is an important factor in the further struggle.

10 . . . . . KKt—K2  
11 B—Q3 P×P

Tempting, but does not yield anything good. A keener battle follows after 11 . . . Kt—Kt3.

12 Kt×P Kt×Kt  
13 Q×Kt O—O  
14 O—O Kt—B3  
15 Q—Kt3 P—K4



It would seem that Black has accomplished a good deal. He has a strong Pawn centre and all his pieces are harmoniously developed. Smyslov undoubtedly foresaw, however, that this

position is much more favourable for White.

Why? The point is that Black's centre lacks manoeuvrability. Any advance of the Q-Pawn or K-Pawn gives White important posts for his Bishops. Besides, White will strike at the centre—by P—QB4 or P—KB4—at the first convenient opportunity.

16 B—K3 B—B4  
17 QR—Kt1 B×B

This exchange simplifies White's task. Better is 17 . . . QR—Kt1.

18 P×B QR—K1

More active is 18 . . . P—Q5, for instance 19 P×P, P×P 20 B—Q2, QR—Q1, with the intention of pushing ahead with the Queen to Q4 or R7. Black should now throw caution to the winds.

19 P—KB4 Q—B2

Now the battle resolves itself into an end-game, with White a Pawn up. Playing an ending of this kind against Smyslov does not hold out much hope. Black should try to complicate matters by 19 . . . P—K5.

20 P×P R×Rch  
21 R×R Q×P  
22 Q×Q Kt×Q  
23 R—Q1 K—B2  
24 P—R3 Kt—B3  
25 B—B4 R—K2  
26 B—Q6 R—Q2  
27 R—B1ch K—K3  
28 R—K1ch K—B2



29 K—B2 . . . .

Botvinnik tries to set up counter-chances, but he is fighting a lost battle.

29 . . . . P—QKt3

30 R—QKt1 K—K3

31 R—Kt5 P—Q5

32 P—B4 P×P

33 B—R2! . . . .

Better than 33 B×P, for White retains control of the important R2—Kt8 diagonal.

33 . . . . R—B2ch

34 K—K2 R—K2

35 R×P K—Q2ch

36 K—Q2 R—K3

37 R—KKt5 P—Kt3

38 R—Q5ch K—B1

39 B—Kt1 R—B3

40 B×P . . . .

Now White has connected, passed Pawns, which settles the issue.

40. . . . Kt×B

41 R×Kt R—B7ch

42 K—B3 . . . .

This move was sealed, and Botvinnik resigned without resuming play.

Of his 68 match and tournament games with Botvinnik between 1940 and 1957 Smyslov won 13, lost 14 and drew the rest. It should be borne in mind that when Smyslov was only starting on his chess career Botvinnik was already a famous grandmaster and had a clear advantage in their early tournament encounters.

The return match for the world title in March-May 1958 ended in a 12<sup>1</sup>/<sub>2</sub>-10<sup>1</sup>/<sub>2</sub> victory for Botvinnik over Smyslov. Smyslov won 5, lost 7 and drew 11.

In his games with Botvinnik since 1949 Smyslov has won 20 and lost 16.

Smyslov and Reshevsky, the U.S. champion, have met 14 times. Smyslov won 4, lost 1 and drew 9.

Smyslov's score against Grandmaster Najdorf is 1 won, none lost and 5 drawn. He has won 7 of his 8 games against ex-world champion Euwe and lost only 1.

Paul Keres is the only Soviet grandmaster who has a better score in his encounters with Smyslov.

It is difficult to overestimate Smyslov's contribution to the development of the progressive Soviet school.

What are the characteristic features of his playing? A constant striving for acute struggle, for the initiative, great skill in attack, tenacious and resourceful defence, and, most important of all, original ideas.

In the Chigorin fashion, Smyslov does not recognize stereotyped playing or dogmatic views. It is this correct creative approach which lies at the bottom of his victories.

## YURY AVERBAKH

In 1938, the year Vasily Smyslov won the U.S.S.R. junior championship, another young player to come into the limelight was Yury Averbakh, who captured first place in a U.S.S.R. schoolboys' tournament and won first-category rating. He was 15 years old at that time.

Yury Averbakh earned his initial category rating when in the fourth grade of secondary school. Soon after, he began attending the chess club at the Young Pioneers' Stadium and then the club in the Moscow House of Young Pioneers.

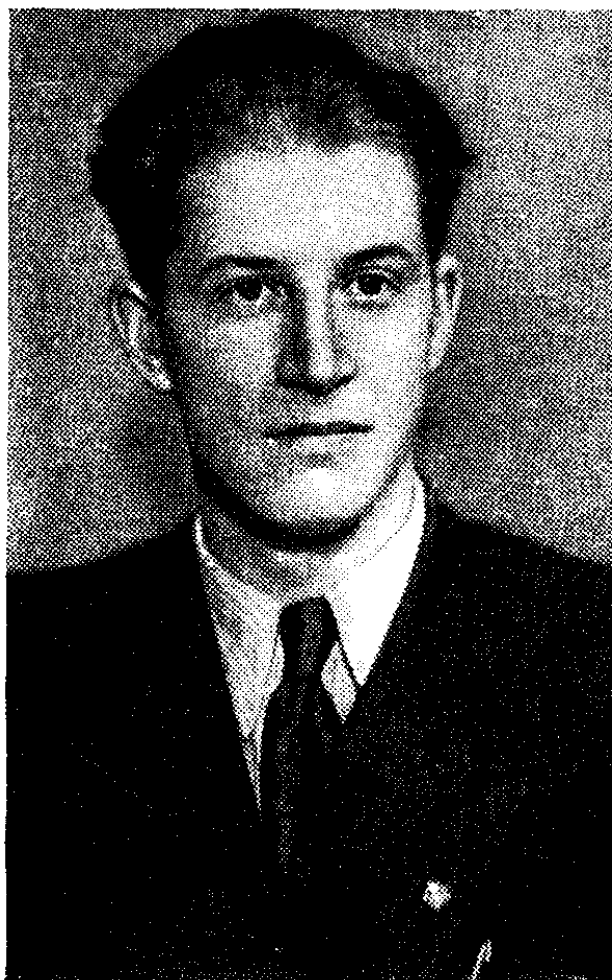
Already then he was a serious, industrious and modest player who willingly shared his theoretical analyses with his friends and willingly took advice and pointers from more competent players.

Yury soon realized that outward glitter is not worth much in chess, that persistent, undeviating effort to carry out the plan is much more important. His encounters with the strongest young players in the capital taught him not to take book variations on faith, but to form his own opinion about each position.

While painstakingly following the annotations to games by masters and studying openings, Yury contributed ideas of his own to chess theory. At first they were below the level of the problems which faced him in tournaments of first-category players. He gradually gained experience, however, deepened his understanding of positions and improved his ability to make a correct appraisal of the possibilities lying before the two sides.

In the Moscow championship of 1943, which had a very strong field, Yury Averbakh finished high and was awarded the title of Master.

The young master clearly confirmed his right to the title in all his subsequent tournaments. An expert in defence and coun-



Grandmaster Yury Averbakh

terattack, he does not recognize dogmas or general considerations that are not backed up by concrete analysis.

Critics of Averbakh claimed that his playing was "too dull," that he did not go in enough for combinations, that he was not following in the Chigorin tradition.

That was a superficial opinion, however. Yury Averbakh saw combinations very well but he realized that they did not arise by themselves, that the ground had to be laid by stubborn positional struggle.

As regards the following of tradition, let us recall the words of the famous Russian plant-breeder, Ivan Michurin: "My followers will have to surpass me, contradict me, even destroy my work, while, at the same time, they continue it. It is only on the basis of such a consistent process of destruction that progress is made."

In 1949 and 1950 Yury Averbakh won the Moscow championship and made a good showing in the international tournament in Szczawno-Zdrój (Poland, 1950) and in the U.S.S.R. championships.

In the Stockholm Interzonal Tournament of 1950 he scored a good result, like the other Soviet competitors. He tied for fifth with Grandmasters Stahlberg (Sweden), Gligoric (Yugoslavia) and Szabo (Hungary), qualifying for the challengers' tournament.

The following game from the Stockholm tournament is typical of his play.

### *NIMZOVICH'S DEFENCE*

*S. Gligoric*

*Y. Averbakh*

decides to complicate play right in the opening.

White

Black

1 P—Q4

Kt—KB3

2 P—QB4

P—K3

3 Kt—QB3

B—Kt5

4 P—QR3

B×Ktch

5 P×B

O—O

6 P—B3

P—Q4

7 P×P

P×P

8 P—K3

Kt—R4

9 Q—B2 R—K1

10 P—Kt4 . . . .

A responsible step. In the case of 10 B—Q3, however, the tactical basis of Black's idea is revealed. There would follow 10 . . . Q—R5ch 11 Q—B2, Kt—B5! 12 B—B1, Q—B3 with convenient play for Black.

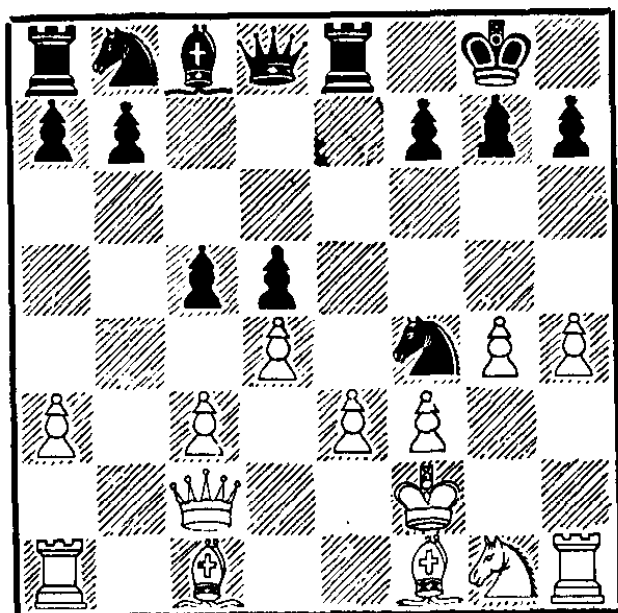
An original and interesting idea. The natural 8 . . . B—B4 is good here, but Averbakh

10 . . . . Kt—B5

11 P—KR4 P—QB4

12 K—B2 . . . .

It is remarkable how the views on the chess position have changed. A situation such as shown on the diagram probably would have seemed wild and preposterous to Tarrasch and Rubinstein. Twelve moves have been made but White has only Pawns advanced, and the only pieces developed are his Queen and King. Nevertheless he has quite an acceptable game, since his Pawns control a number of important points.



12 . . . . . Kt—Kt3  
13 P—R5? . . . .

White can calmly proceed with 13 Kt—K2, not to mention 13 B—Q3, since 13 ... Kt×P is more than risky.

13 . . . . . Kt—B1  
14 Kt—K2 Kt—B3  
15 Kt—B4 . . . .

Another possible move which doesn't offer any serious diffi-

culties for Black is 15 Kt—Kt3.

15 . . . . . Kt—K3  
16 Kt×Kt B×Kt  
17 B—Q3 P—KR3  
18 B—Q2 QR—B1  
19 Q—Kt2 Kt—R4  
20 QR—KKt1 P—B3  
21 R—K1 . . . .

White at last makes up his mind to launch an offensive in the centre. In view of that, his 20th move was not a happy one.

21 . . . . . B—B2  
22 Q—Kt1 R—K2  
23 R—K2 Kt—B5  
24 B—B1 Q—Kt3

A subtle psychologist, Y. Averbakh seems to meet halfway White's intention of advancing the K-Pawn to K4. At this moment the Soviet chess player plans a clever counterblow, which turns out to be quite unexpected for the Yugoslav grandmaster.

25 Q×Q Kt×Q  
26 B—B5 B—K3  
27 P—K4 B×B  
28 KtP×B Kt—R5!

An interesting Knight manoeuvre. Knights are in general formidable weapons in Averbakh's hands.

29 B—Q2 R(B)—K1  
30 R—R4 . . . .

On 30 KR—K1 there also follows 30 ... Kt—Kt7!

30 . . . . Kt—Kt7!  
 31 K—B1 . . . .

The decisive mistake in a worse position. Must play 31 B—K1, Kt—B5 32 QP×P.

31 . . . . Kt—B5  
 32 B—B1 P×QP  
 33 BP×P Kt—Q3  
 34 R—Kt4 P×P  
 35 B×P Kt×P  
 36 B—B1 Kt×P  
 37 R(K)×P Kt×P  
 38 R×R R×R  
 39 K—B2 Kt—K4

The Black Knight's remarkable raid wrought havoc with

White. The outcome of the game is settled.

40 R—Q4, R—Q2 41 K—K3, R—QB2 42 R—Q1, K—B2 43 R—Kt1, R—B7 44 K—K4, R—KR7 45 P—R6, P×P 46 K—Q5, R—R4 47 K—Q6, P—Kt4 48 R—Kt3, R—R5 49 K—Q5, P—R3 50 B—Q2, R—R4 51 B—B3, R—Kt4 52 R—R3, P—KR4 53 B—Q2, R—B4 54 K—K4, K—K3 55 B—B4, Kt—Kt3 56 B—K3, R—K4ch 57 K—B3, R—Q4 58 K—K2, Kt—K4 59 B—B2, Kt—B5 60 P—R4, R—K4ch 61 K—B3, P—Kt5 62 K—Kt2, P—R4.

White resigns.

After Yury Averbakh's performance in the Stockholm tournament F.I.D.E. conferred the title of International Grandmaster on him. He has lived up to the title in the contests of the past few years—the international tournament of grandmasters in Switzerland (1953) and, especially, the 21st U.S.S.R. Championship (1954), in which he took first place.

This game from the 1954 match between the U.S.S.R. and Argentina is typical of Averbakh's combinative skill.

## KING'S INDIAN DEFENCE

*Y. Averbakh*

*O. Panno*

White

Black

1 P—Q4 Kt—KB3  
 2 P—QB4 P—KKt3  
 3 Kt—QB3 B—Kt2  
 4 P—K4 P—Q3  
 5 B—K2 O—O  
 6 B—Kt5 P—B4  
 7 P—Q5 P—QR3  
 8 P—QR4 Q—R4  
 9 B—Q2 P—K4?

Averbakh wrote in his annotations to the game: "A strategic mistake giving White an advantage. Black closes the centre and frees White's hands for an attack on the K-side. By the way, after this move Black's Queen also turns out to be poorly placed. The correct move is 9 . . . P—K3!"

10 P—KKt4 Kt—K1  
 11 P—R4 P—B4

Now Black should go over to the defence through 11 . . . Q—Q1 and leave his attempts at counterplay for a better occasion.

12 P—R5	P—B5
13 P—Kt5	R—B2
14 B—Kt4	Q—Q1

Or 14 . . . B×B 15 Q×B, Q—Kt5 16 P×P, P×P 17 Q—B8!, R—K2 18 P—Kt3 and if 18 . . . Q×KtP then 19 R—Kt1, Q×BP 20 R×P.

15 B×B	Q×B
16 Kt—B3	B—B1
17 K—K2	R—Kt2
18 R—R4	Kt—Q2
19 P×P	P×P
20 Q—R1	B—K2

Black can put up a more tenacious defence by 20 . . . K—B2.

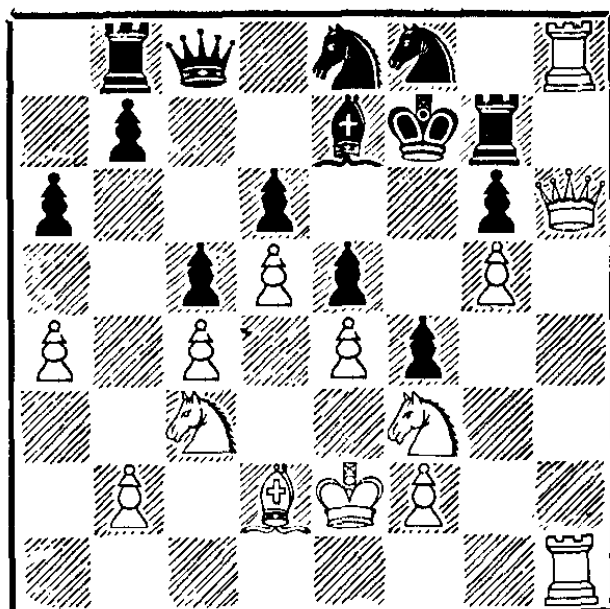
21 R—R8ch.	K—B2
22 Q—R6	Kt—B1
23 R—R1	QR—Kt1

It might appear now that Black has a firm position, but Averbakh opens up files for an attack by combinational means.

Yury Averbakh is a prominent opening and end-game theorist. His analyses of Rook against Knight endings and end-games of minor pieces deserve particular mention. He heads a group of theoreticians who are writing a book on the end-game.

The composition and solution of end-game studies is a field to which Grandmaster Averbakh devotes considerable attention. He has often been a referee in Soviet composition contests.

Here is an end-game study composed by him.



24 B×P!	Q—B2
---------	------

If 24 . . . P×B, then 25 R—R4.

25 Q—R2	Kt—Q2
26 Q—R3	Kt—B1
27 R×Ktch!	. . . .

After this decisive blow Black's King falls prey to an irresistible attack.

27 . . . .	K×R
28 Q—K6	R—Kt1
29 Kt—R4!	B—Q1
30 Kt×Pch	K—Kt2

Or 30 . . . R×Kt 31 R—R8ch, K—Kt2 32 Q—Kt8 mate.

31 Kt×P	Resigns
---------	---------

In this position White brings home his slight advantage by subtle play. Nothing comes of the natural 1 P—Q6, P×P 2 P×P, K—B1!, after which a well-known theoretical draw arises.

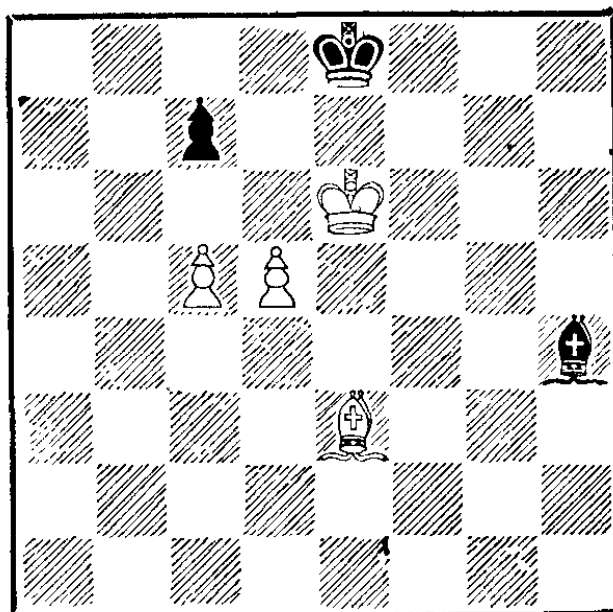
Only 1 B—Q4! leads to victory.

Here is the main variation:

1 . . . B—K2 2 P—B6, B—R6 3 B—B6, B—Kt5 4 K—B5, K—B2 5 B—Kt5, B—B4 6 K—K4, K—Kt3 7 B—B4!, B—

Kt3 8 K—Q3, K—B4 9 B—Kt3, B—R4 10 K—B4, K—K5 11 B—R2!, B—Kt3 12 B—Kt1!, B—R4 13 B—B5, K—K4 14 P—Q6!!, P×P 15 K—Kt5, B—B2 16 B—Kt6, B—Kt1 17 B—R7, B—B2 18 K—R6, P—Q4 19 K—Kt2, B—Q3 20 B—Kt8 and White wins.

Yury Averbakh is doing a great deal of work in the Soviet chess organization. He is a member of the Presidium of the U.S.S.R. Chess Federation.



Grandmaster Isaac Boleslavsky

## ISAAC BOLES LAVSKY

Grandmaster Isaac Boleslavsky, winner of many major competitions in recent years, is one of the most distinguished Soviet players.

Born in 1919, he began to play chess as a child and was successful in school tournaments in the Ukrainian town of Dniepropetrovsk. In 1933 he was schoolboy champion of Dniepropetrovsk, and in 1935 he played in the U.S.S.R. schoolboys' tournament. He was awarded the title of Master in 1939 for his outstanding performance in a U.S.S.R. tournament of candidate-masters.

Boleslavsky's style of play now differs substantially from what it was when he began his chess career. In his youth he went in exclusively for combinative play, always striving to attack and to create sharp, entangled positions. Later, his playing became more diversified and harmonious. Developing Chigorin's ideas, Boleslavsky has made many contributions to theory and has given original appraisals of a number of complex problems of strategy and tactics. Lately, however, an overestimation of technique and a desire to avoid complications sometimes appear in his playing. This has led to a considerable drop in the standard of his performances.

Isaac Boleslavsky became widely known in the chess world after the 12th U.S.S.R. Championship (1940), during which his playing was distinguished by exceptional speed. He spent not more than one hour on the most difficult games, yet the results were brilliant. He was thrown back a bit by his defeat in the last round, but he tied for fifth with Botvinnik, a fine achievement for a young player.

In Boleslavsky's games, a confident opening is followed by a bold and self-reliant plunge into combinations. He often makes audacious Pawn sacrifices, after which he reveals his mastery in setting traps, continuing the attack, and making the position more acute than ever.

The game below, from the 12th U.S.S.R. Championship, is characteristic.

### CARO-KANN DEFENCE

*I. Boleslavsky V. Makogonov*

White

Black

1 P—K4 P—QB3

2 Kt—QB3 P—Q4

3 Kt—B3 . . . .

White meanwhile refrains from advancing his Pawn to Q4, first completing his development.

3 . . . . B—Kt5

4 P—KR3 B×Kt

5 Q×B P—K3

6 P—Q4 Kt—B3

7 B—Q3 . . . .

A bold decision. White sacrifices a Pawn in exchange for superior development, which Makogonov, however, soon succeeds in neutralizing.

7 . . . . P×P

8 Kt×P Q×P

9 B—K3 B—Kt5ch

10 K—K2 Q—Q1

11 KR—Q1 Kt×Kt

12 B×Kt Q—K2

13 K—B1 O—O



Black has a firm hold on his extra Pawn. He soon succeeds in restoring equilibrium in development. But Boleslavsky skilfully creates ever new possibilities for an attack.

14 Q—Kt3	Kt—R3
15 P—QB3	B—R4
16 B—Q3	Kt—B2
17 B—Q4	P—B3
18 Q—R4	P—KKt3
19 B—K3	B—Kt3
20 B—KR6	KR—Q1
21 Q—Kt3	K—R1
22 P—KR4!	....

By means of manoeuvring with his Bishop, Boleslavsky succeeds in weakening the position of Black's King. Now he intends to open it up by P—R5.

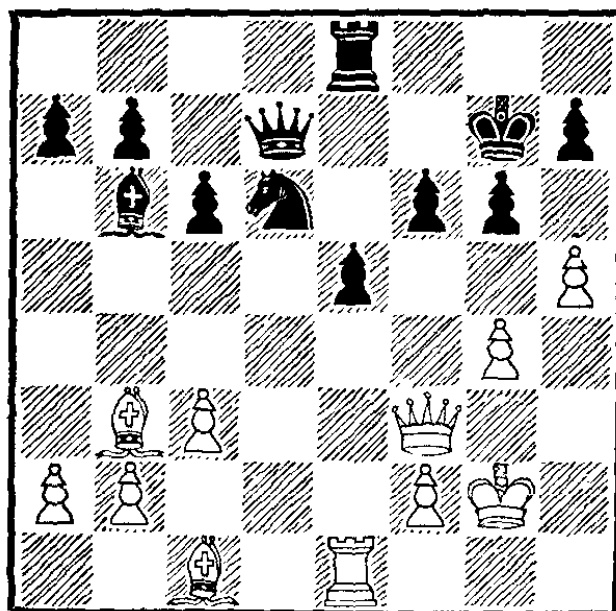
22 ....	R—Q2
23 B—B2	QR—Q1
24 R×R	R×R
25 R—K1	Q—B4
26 Q—B4	Q—K2
27 B—Kt3	R—Q1

It cannot be said that Black manoeuvres very well, but so far the attempt to breach Black's defences fails.

28 Q—K4	P—K4
29 Q—B3	Kt—Kt4
30 P—Kt3	Kt—Q3
31 B—B1	K—Kt2
32 K—Kt2	Q—Q2
33 P—Kt4	....

The lengthy manoeuvres bring no significant changes in the position. Seeing that they don't get him anywhere, Boleslavsky throws himself into open battle.

33 ....	R—K1
34 P—R5	....



34 ....	P×P?
---------	------

Makogonov falls into one of the traps, and not the most complicated one by any means. Also bad is 34 ... P—Kt4? 35 P—R6ch, K—Kt3 36 Q—R3, winning. But how can he defend himself against the threat P—R6ch? If 34 ... R—KB1?, then 35 R×P! P×R 36 P—R6ch, again winning. The correct defence is 34 ... Q—K2, after which White is compelled to find new means of attack.

35 B—R6ch!	K—Kt3
36 P×Pch	Resigns

After the 12th U.S.S.R. Championship there was a general discussion of Boleslavsky's playing, in the course of which ex-

perienced masters gave him valuable advice and pointers. With his characteristic self-critical approach and striving for improvement, he took all this into account.

Boleslavsky's skill in positional manoeuvring rose from year to year. He also improved his end-game technique. His tournament results rose accordingly. In the 13th U.S.S.R. Championship, 1944, he took third place, and next year, in the 14th Championship, he placed second.

These two performances won him the title of U.S.S.R. Grandmaster, an honour he upheld in the following U.S.S.R. championships and in the international tournaments in Groningen (1946), Stockholm (1948), Budapest (1950) and Zurich (1953).

In these tournaments he demonstrated not only combinative skill but a correct strategic build-up of his games.

The following example is typical.

### QUEEN'S PAWN GAME

14th U.S.S.R. Championship, 1945

*I. Bondarevsky*     *I. Boleslavsky*

White

Black

1 P—Q4

Kt—KB3

2 B—Kt5

....

Many players are very anxious to avoid any set-up which Boleslavsky has studied thoroughly and plays superbly. One of such attempts is the move 2 B—Kt5. In the 14th U.S.S.R. Championship three of the participants (Bondarevsky, Kotov and Tolush) played 2 B—Kt5, but all three obtained poor positions and soon lost.

2 ....

Kt—K5

3 B—R4

P—QB4

4 P—KB3

P—KKt4!

This tactical blow to attain strategic advantages is

characteristic of Boleslavsky's play. He obtains the advantage of two Bishops and effective pressure along the black squares at the cost of worsening his own Pawn structure.

5 P × Kt

P × B

6 P—K3

B—R3

7 Q—Q3

Kt—B3

Boleslavsky methodically intensifies his pressure on the black central squares. 7... Q—Kt3 is premature in view of 8 Kt—QB3.

8 Kt—Q2

P × P

A faulty combination is: 8 ... Kt—Kt5 9 Q—B3, B × P? 10 P × P, and White wins.

9 P × P

Q—Kt3

Since now the Pawn sacrifice through 10 KKt—B3 doesn't

succeed because of 10...Q×KtP 11 R—QKt1, B×Ktch 12Kt×B, Q×QP, White is compelled to take up an unfavourable position with his Knight.

10 Kt—Kt3      P—R4  
11 P—R4      P—Q4!

A new tactical blow with strategic aims.

White cannot take this Pawn in view of 12 ... Kt—Kt5 13 Q—Kt5ch, Q×Q 14 B×Qch, K—B1, with dangerous initiative for Black. As a result, Black's pressure in the centre intensifies still more.

12 Kt—B3      Kt—Kt5  
13 Q—Q1      ....

Attempting to receive an attack for his sacrificed Pawn after 13 ... P×P 14 B—Kt5ch, K—B1 15 Kt—K5. But Boleslavsky forestalls this possibility and finds a way of preserving his superiority.

It is bad to play 13 Q—K2 because of 13 ... P×P 14 Q×P, Q—Kt3! with strong pressure exerted by Black.

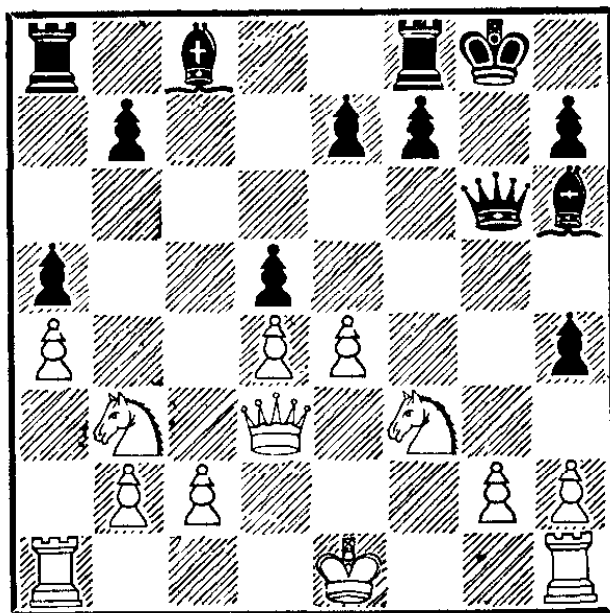
13 ....      O—O!

Black's King is in a safe place, and this makes it easier for him to develop an attack.

14 B—Q3      Kt×Bch  
15 Q×Kt      Q—Kt3!

This has become typical of Boleslavsky in recent years. Declining to take any risks, he transfers play into a favour-

able end-game. In this position it is quite a correct decision, since the advantage of two Bishops plus passed Pawns ensure Black victory.



16 Kt(B)×P      Q×Pch  
17 Q×Q      P×Q  
18 P—Kt4      ....

Securing a place of retreat for the Knight and temporarily preventing Black from setting up two connected passed Pawns.

18 ....      K—R1

Preventing the move 19 Kt—KB5, which would be followed by 19 ... B×Kt 20 P×B, R—KKt1 21 K—B1, R—Kt4, with the threat of capturing the B-Pawn.

19 P—R3      P—K3  
20 Kt—Q2      P—B4  
21 KR—B1      R—R3

The simplest way to set up pressure along the QKt- or QB-file.

22 Kt—Kt2	K—Kt1
23 P—R4	R—Kt3
24 Kt—QB4	R—QB3
25 P—Kt3	P—Kt3

Here Boleslavsky may be reproached for being too careful. Unfortunately this overestimation of his opponent's possibilities is to be observed quite often in important games played by him.

The strongest here is to take the Pawn without fear of any complications. For instance: 25 ... P×P 26 Kt(Kt)—K3, B—Kt2 27 R×Rch, K×R 28 Kt×KtP, B×P 29 R—Q1, P—K4 30 Kt(B)×KP, B(K)×Kt 31 Kt×B, R×P with an easy win for Black.

26 R—B2 . . . .

White misses the chance to complicate play.

He should continue 26 P×P, P×P 27 Kt—B4, B—R3 28 P—Q5, after which the simplest for Black is to give up the exchange: 28 ... B (Q R)×Kt

29 R—Kt1ch, K—B2 30 P×R, B×Kt 31 P×B, R—B1. Although here too Black has all the winning chances, nevertheless the position is an intricate one.

26 . . . .	B—R3
27 Kt—K5	R—Q3
28 P—Kt5	B—KKt2
29 P—B3	. . . .

There is no longer any defence. If 29 O—O—O, then comes 29 ... R×P! 30 R×R, B×Kt 31 R—Q7, B—Kt6 32 R(B)—Q2, P—B5 33 R—R7, B—B1, and Black's Pawns cannot be detained.

29 . . . .	R—B1
30 Kt—QB4	. . . .

Cannot play 30 K—Q2, B×Kt or 30 R—QB1, R×QP.

30 . . . .	B×Kt
31 P×B	R×BP
32 R—R3	R(Q)—B3
33 K—Q2	B×B1

and Black wins.

Isaac Boleslavsky made an outstanding performance in the 1950 international tournament of grandmasters in Budapest, in which he did not lose a single game. Only in the last round did Bronstein succeed in overtaking him and tying for first. An interesting sidelight is that on the eve of the Budapest tournament Boleslavsky graduated from the Philology Department of Sverdlovsk University.

The match played in 1950 between Boleslavsky and Bronstein to determine who would challenge Botvinnik for the world title ended in a victory for Bronstein, 7 1/2-6 1/2.

Boleslavsky has introduced many new and valuable ideas into opening theory. For example, after 1 P—K4, P—QB4

2 Kt—KB3, P—Q3 3 P—Q4, P×P 4 Kt×P, Kt—KB3 5 Kt—QB3, Kt—B3 6 B—K2 he boldly replies with 6 . . . P—K4.

Theoreticians of the Tarrasch school used to put question marks after such moves, which they sharply condemned. Chigorin's specific appraisal of positions has triumphed in our day and has been enriched by the brilliant theoretical and practical achievements of Soviet players.

The line with 6 . . . P—K4 has now become one of the most important continuations in the Sicilian Defence. No one has yet been able to undermine its strategical foundation.

In reply to 7 Kt—Kt3 Black develops his Bishops by posting them on the K3- and K2-squares, castles short and then moves P—Q4. A timely flanking blow, P—QR4, is very important in this line.

Practice has shown that during all the other retreats of the Knight, Black likewise obtains an equal game. This well-planned system has won Boleslavsky many a victory.

Boleslavsky is a virtuoso in positions of the King's Indian Defence, which Chigorin praised so highly in the face of current opinion. Time has confirmed the depth and correctness of his appraisal.

The following game from the 1950 tournament of grandmasters in Budapest reveals Boleslavsky's skill in the King's Indian Defence and his deep understanding of the positional foundations of this opening, one of the most complicated in modern theory.

### KING'S INDIAN DEFENCE

Budapest Tournament, 1950

<i>L. Szabo</i>	<i>I. Boleslavsky</i>	thing by the exchange 7 P×P, P×P 8 Q×Q, R×Q.
White	Black	
1 Kt—KB3	Kt—KB3	7 . . . . . Kt—R4
2 P—B4	P—KKt3	8 KKt—Kt1 . . . .
3 Kt—B3	B—Kt2	
4 P—Q4	O—O	
5 P—K4	P—Q3	
6 B—K2	P—K4	
7 P—Q5	. . . .	

Soviet masters have proven that White doesn't gain any-

White hopes to refute Black's last move in this way. If now 8 ... Kt—B5, then 9 B—B1 and then 10 P—KKt3. However, White loses time in retreating with the Knight, and Boleslavsky captures the ini-

tiative by a clever Pawn sacrifice.

8 . . . . . Kt—Q2!  
 9 B×Kt P×B  
 10 Q×P Kt—B4  
 11 Kt—B3 P—B4

Tempting but less strong is 11 . . . Kt—Q6ch, which would have facilitated White's development.

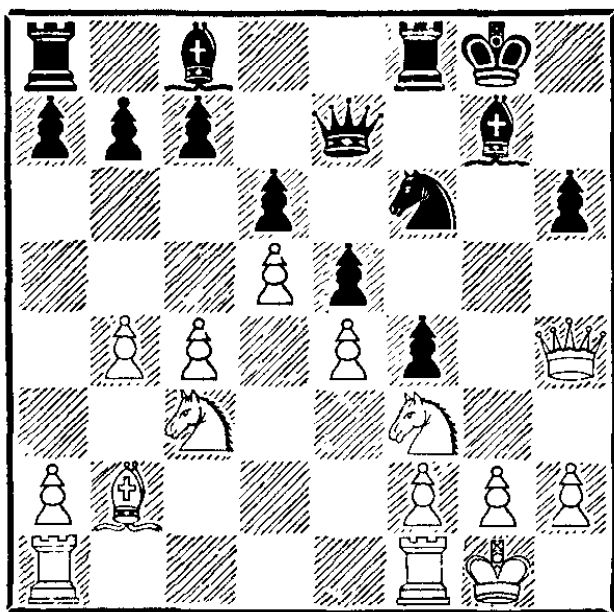
12 O—O P—B5

Worse is 12 . . . P×P because of 13 Kt—KKt5, B—B4 14 P—QKt4. Now Black intends to attack along the KKt-file.

13 P—QKt4 Kt—Q2  
 14 B—Kt2 . . . . .

As was pointed out by Boleslavsky, preferable here is 14 Kt—KKt5, Kt—B3 15 Q—R4, Q—K2 16 Kt—K6 and White obtains counterplay by returning the Pawn.

14 . . . . . Q—K2  
 15 Kt—KKt5 Kt—B3  
 16 Q—R4 P—KR3  
 17 Kt—B3? . . . . .



Szabo stubbornly holds on to his material advantage, underestimating the strength of Black's attack. Here too 17 Kt—K6 should be played.

17 . . . . . Q—B2  
 18 Kt—Q2 Kt—Kt5

A very strong move is 18 . . . K—R2, later recommended by Boleslavsky, with the subsequent shifting of the Rook to the KKt-file.

19 P—B3 Kt—K6  
 20 KR—B1 K—R2  
 21 Kt—Q1 B—B3  
 22 Q—B2 KR—Kt1!  
 23 Kt×Kt P×Kt  
 24 Q×P B—Kt4

The simplest and strongest refutation. Less telling is 24 . . . B—R6 25 P—Kt4, B—Kt4 26 P—B4.

25 Q—K2 B×Kt  
 26 Q×B B—R6  
 27 P—Kt3 Q×BP  
 28 R—B3 Q×KP

Again striving to realize his advantage at the end of the game in a determined position. Also possible is 28 . . . Q—R4 with a decisive attack along the KB-file.

29 P—B5 R—Kt2  
 30 Q—QB2 Q×Q  
 31 R×Q R—KB1  
 32 R—KB2 R(Kt)—B2  
 33 R×Rch R×R

34 R—K1	R—B6
35 P×P	P×P
36 B—B1	R—Q6
37 B—K3	P—R3
38 K—B2	R×P

Now the outcome of the battle doesn't arouse any doubts. There follows:

39 R—QB1      K—Kt3

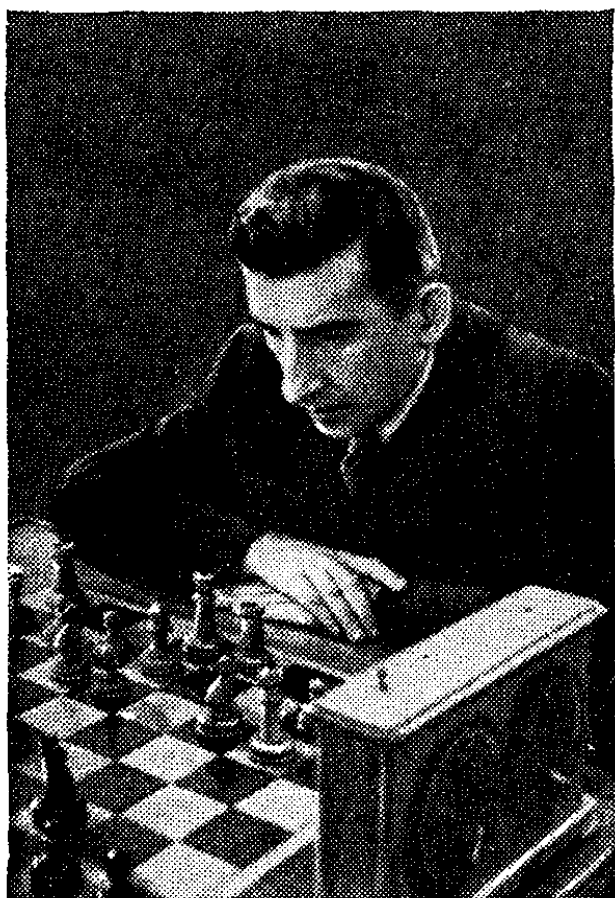
Isaac Boleslavsky, who now lives in Minsk, often competes in Byelorussian tournaments and successfully upholds the sporting honour of Byelorussia in U.S.S.R. team championships and international tournaments.

He does a great deal of writing. Together with A. Konstantinopolsky he compiled the *Book of the 18th U.S.S.R. Chess Championship*. His theoretical article on the King's Indian Defence, published in 1953, and the annotations he regularly contributes to chess periodicals are of considerable interest.

40 R—B7	R—Kt4
41 R—B4	B—K3
42 R—R4	P—KR4
43 P—QR4	R—Q4
44 P—R3	B—Q2
45 P—R5	R—Q6
46 K—K2	

and White resigns without waiting for the reply.

## IGOR BONDAREVSKY



Grandmaster Igor Bondarevsky

Igor Bondarevsky (born 1913) came into prominence in 1936 when he finished at the top of the table in a U.S.S.R. tournament of first-category players, winning a number of games in splendid combinational style. After this victory he was invited to enter the Tenth U.S.S.R. Championship (1937) at which he won the title of Master. Three years later, at the 12th U.S.S.R. Championship, he tied for first with Grandmaster Lilienthal, leaving behind many of the country's most prominent players.

This achievement earned Igor Bondarevsky the title of

U.S.S.R. Grandmaster. In the 15th U.S.S.R. Championship in 1947 he was bracketed with Smyslov for third and fourth places.

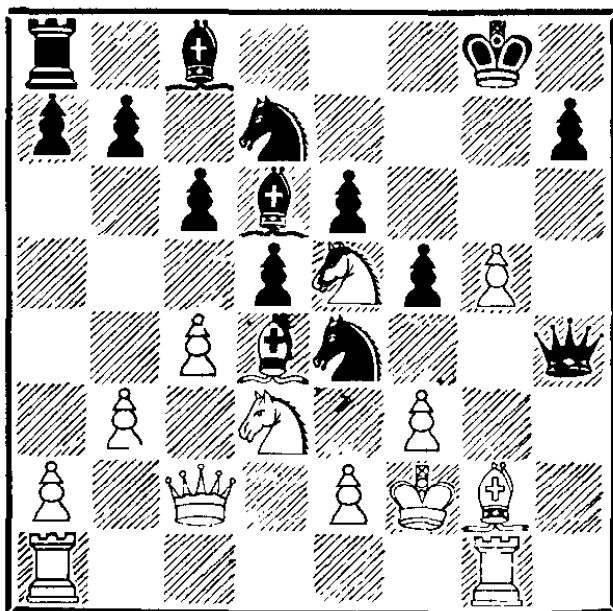
Igor Bondarevsky has made comparatively few appearances in international tournaments. In his first, the Stockholm tournament in 1948, he tied for sixth place with Grandmasters Najdorf, Stahlberg and Flohr, and qualified for the tournament of challengers which was held in Budapest in 1950 (illness prevented him, however, from playing in that tournament). The 1949 Congress of F.I.D.E. awarded him the title of International Grandmaster.

This gifted Soviet player has had a very interesting career. Even as a first-category player he astounded fans by his diversified combinative gifts and his ability to discover hidden tactical possibilities.

Here are two examples. In 1936 Kotov had to play in the same group of a first-category tournament with Bondarevsky. Their encounter was very keen, since it was to settle the outcome of top place.

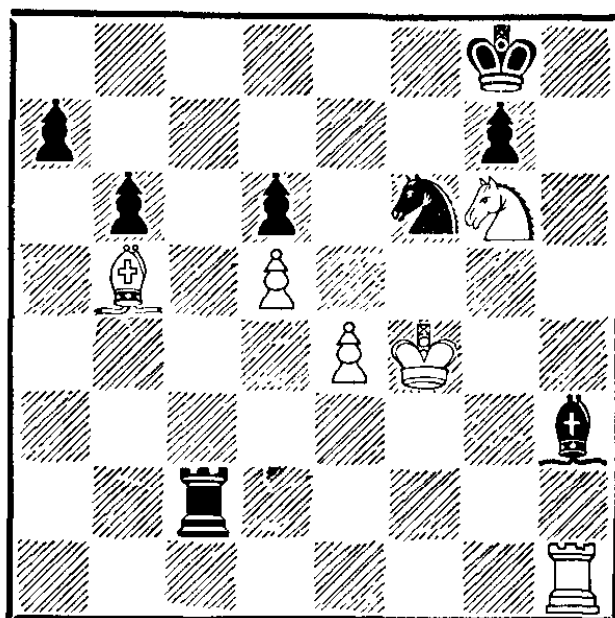
Bondarevsky was driving hard for an attack at any price, sacrificed a Rook, and after Black's 22nd move the position in the diagram on the left arose on the board.

*Bondarevsky*



*Kotov*

*Ufimtsev*



*Bondarevsky*

Instead of the correct 23 K—B1 with an intricate struggle, White plays unwarily 23 K—K3?, on which comes the sudden and beautiful mate in five moves: 23 . . . P—B5ch 24 Kt×P,



Q—B7ch 25 K—Q3, Q × Bch!! 26 K × Q, B—B4ch! (but not 26 . . . B × Ktch?? 27 K—K3) and White resigns since on 27 K—Q3 follows mate 27 . . . Kt × Kt.

Still more unexpected was the outcome of the Bondarevsky-Ufimtsev encounter in the same tournament. Ufimtsev played with uplift and attained a winning position. (See page 169.)

Black has two extra Pawns and if he retreats correctly with the Bishop or plays 1 . . . R—B6, he wins without any difficulty. But Ufimtsev replies with the “natural” 1 . . . B—Kt7? On this comes 2 R—R8ch, K—B2 3 B—K8ch!!—the problem theme of diversion—3 . . . Kt × B 4 K—Kt5! and Black is helpless against mate.

When Bondarevsky took part in the Tenth U.S.S.R. Championship nobody doubted but that in his person the Soviet chess world would obtain a new skilful master. The very first rounds of the Tenth Championship confirmed Bondarevsky’s strength in intricate combinational positions. Especially interesting is the following victory he scored in the same tournament.

## FRENCH DEFENCE

*V. Panov*

*I. Bondarevsky*

White

Black

1 P—K4	P—K3
2 P—Q4	P—Q4
3 Kt—Q2	P—QB4
4 KP × P	KP × P
5 B—Kt5ch	Kt—B3
6 KKt—B3	Q—K2ch
7 B—K2	....

After 7 Q—K2, Q × Qch 8 B × Q, B—B4 Black has no difficulties.

7 . . . .	Q—B2
8 O—O	Kt—B3
9 R—K1	B—K3
10 P × P	B × P
11 Kt—Kt3	B—Kt3
12 Kt(B)—Q4	....

The beginning of quite a good plan, but the trouble is that White soon rejects it.

12 . . . .	O—O
13 P—QE3	Kt—K4
14 P—KR3?	....

A mistake. The KKt4-square is sufficiently fortified without the KR-Pawn, but now the KKt3-square is weakened. The correct line is 14 B—KB4, Kt—B6ch 15 B × Kt, Q × B 16 R × B, P × R 17 Kt × P, B × Pch 18 K—R1, and White’s position is not bad.

14 . . . .	Kt—B5
15 B—Q3	....

Better to shift the Bishop to B3.

15 . . . . . QR—K1  
 16 Kt—K2? . . . .

Up to this point Bondarevsky was just mustering his forces. Now, however, his opponent's mistake gives him the chance to launch a sudden attack.

16 . . . . . B×RP!  
 17 B—B4 . . . .

If 17 P×B, then 17 ... R×Kt!! 18 R×R, Q—Kt6ch 19 K—R1, Q×Pch 20 K—Kt1, Kt—Kt5 21 B—B4, P—Kt4 and Black wins.

17 . . . . . Q—Q2  
 18 P×B . . . .

Greater chances for defence are provided by 18 B×Kt, Q—Kt5 19 B×P.

18 . . . . . Q×P  
 19 B×Kt . . . .

Besides everything else, there threatened 19 ... Kt×P, so this is a forced move. In reply Bondarevsky carries out a beautiful attack entailing sacrifices.

19 . . . . . Q—Kt5ch  
 20 K—B1 . . . .

Also bad is 20 K—R1, Q—B6ch or 20 K—R2, Q—R5ch 21 K—Kt2, Q×Pch or 20

B—Kt3, R×Kt! or 20 Kt—Kt3, Q×B with numerous threats.

20 . . . . . B×P!

The third sacrifice of a piece in a row! Everything for the attack! But for that, White's last fortifications are now all blown up, and Black's pieces rush into the breach.

21 K×B . . . .

Otherwise there is no defence against the fourth sacrifice 21... R×Kt. The acceptance of the Bishop leads to White's rout.

21 . . . . . Kt—K5ch  
 22 K—B1 Q—B6ch  
 23 K—Kt1 Q—B7ch  
 24 K—R1 R—K3  
 25 B×P . . . .

Makes it possible for Black to mate.

25 . . . . . Q—B6ch  
 26 K—R2 R—KKt3

Don't forget that Black is still three pieces down!

27 B×Pch R×B  
 28 Q—Q8ch R—B1  
 29 Q—Q5ch K—R1  
 30 Kt—Kt3 Q—B7ch  
 Resigns

After Bondarevsky won the Master's title his playing steadily improved. To his natural combinative gifts he added positional maturity and a correct approach to strategic problems. In 1940-1941 he produced a series of brilliant games which have

gone into the treasury of the Soviet school as models of combinational attacks in the Chigorin manner.

Here is a beautiful game from the 12th U.S.S.R. Championship (1940). White's sound strategy gives him a dynamic attack.

### CATALAN OPENING

*I. Bondarevsky*

*G. Lisitsyn*

White

Black

- |          |        |
|----------|--------|
| 1 P—Q4   | Kt—KB3 |
| 2 P—QB4  | P—K3   |
| 3 P—KKt3 | P—Q4   |
| 4 B—Kt2  | B—K2   |
| 5 Kt—KB3 | QKt—Q2 |
| 6 O—O    | P—B3   |
| 7 QKt—Q2 | O—O    |
| 8 Q—B2   | P—QKt3 |
| 9 P—K4   | Kt×P   |

A well-known position in which it is best not to take the K-Pawn but play 9 . . . B—Kt2. Now White places his pieces conveniently.

- |          |       |
|----------|-------|
| 10 Kt×Kt | P×Kt  |
| 11 Q×P   | B—Kt2 |
| 12 R—K1  | R—K1  |
| 13 Q—B2  | P—Kt3 |

Bad is 13 . . . P—QB4 in view of 14 Kt—Kt5!

- |          |         |
|----------|---------|
| 14 B—B4  | P—QB4   |
| 15 P—Q5! | . . . . |

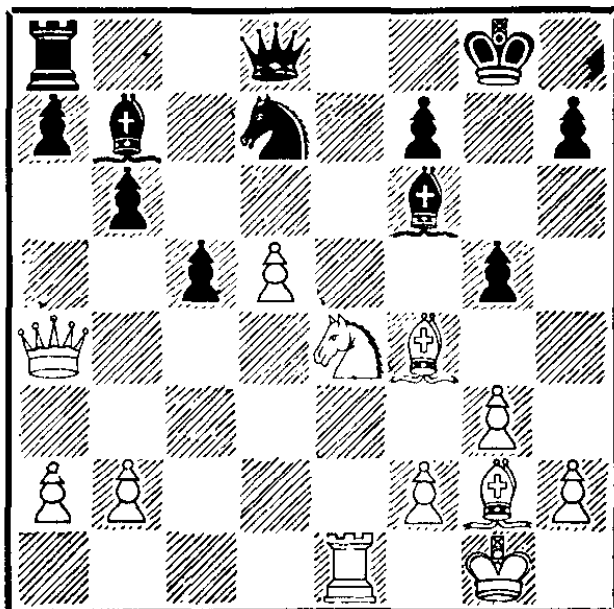
A well-founded Pawn sacrifice, since its acceptance gives White very strong pressure.

- |            |       |
|------------|-------|
| 15 . . . . | P×P   |
| 16 P×P     | B—KB3 |
| 17 R×Rch   | Q×R   |

- |           |         |
|-----------|---------|
| 18 R—K1   | Q—KB1   |
| 19 Q—R4!  | Q—Q1    |
| 20 Kt—Q2! | . . . . |

White's last two moves are typical of a positional attack. White shackles his opponent's pieces and prepares a menacing transfer of the Knight to Q6 via B4. Black tries to prevent this transfer by tactical means, but it isn't so easy to surpass Bondarevsky in tactics. There follows a series of combinational blows.

- |            |         |
|------------|---------|
| 20 . . . . | P—KKt4  |
| 21 Kt—K4!  | . . . . |



- |            |      |
|------------|------|
| 21 . . . . | B×QP |
|------------|------|

- |                 |      |    |
|-----------------|------|----|
| Bad is 21 . . . | P×B  | 22 |
| Q×Kt.           |      |    |
| 22 R—Q1         | B—Q5 |    |

The following doesn't work:  
 22 . . . B—K3 23 R×Kt,  
 B×R 24 Q×B, Q×Q 25  
 Kt×Bch, K—Kt2 26 Kt×Q,  
 R—Q1 27 B—K5ch, and  
 White wins.

23 B×P P—B3

Otherwise there threatens  
 24 R×B and 25 Q×Kt, and  
 on 23 . . . Q—K1 decides 24  
 Kt—Q6, Q—K3 25 B×B,  
 Q×B 26 Q×Kt, Q×B 27  
 Q×Pch, K—R1 28 Q—QKt7  
 with material advantage.

24 B×P! . . .

Another blow, and the fi-  
 nal one! Even the sacrifice of  
 the Queen can no longer help  
 Black.

24 . . . . Q×B  
 25 Kt×Qch Kt×Kt  
 26 B×Bch Kt×B  
 27 R×B! . . .

The simplest of all.

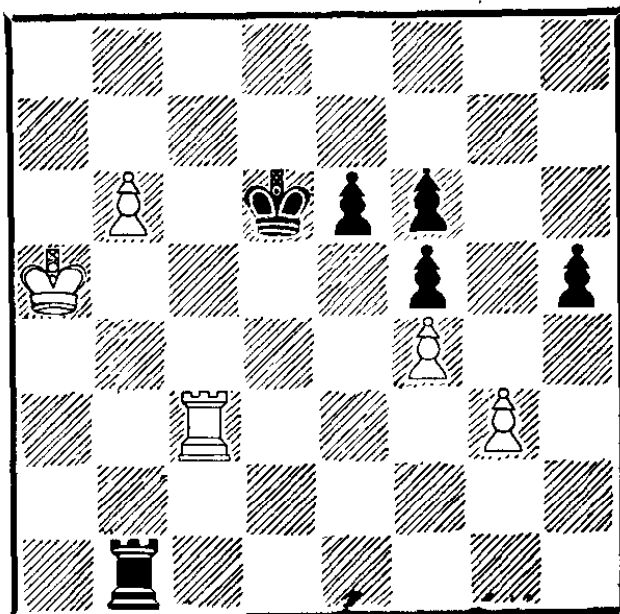
27 . . . . P×R  
 28 Q×QP R—Q1  
 29 P—KR4 K—B2  
 30 P—R5 R—Q2  
 31 P—KKt4 Kt—B3  
 32 Q—KB4 K—Kt2  
 33 P—R6ch Resigns

Like other Soviet players,  
 Bondarevsky understood that  
 the mere ability to carry out  
 combinations well and con-  
 duct attacks is insufficient for  
 attaining victories in major  
 tournaments. What is required,  
 in addition, is high chess tech-

nique, and primarily end-  
 game technique. And Bondarev-  
 sky worked hard to master  
 the technical means and study  
 the numerous subtleties of  
 chess endings.

In his game with Gerstenfeld  
 in the 12th U.S.S.R. Champion-  
 ship in 1940 the following  
 position arose:

*Gerstenfeld*



*Bondarevsky*

Bondarevsky forced through  
 an elegant victory:

56 K—R6 P—K4  
 57 P—Kt7 K—Q4  
 58 R—B8 K—K5  
 59 P—Kt8=Q R×Q  
 60 R×R K—B6  
 61 R—Kt3ch K—Kt5  
 62 K—Kt5 P×P  
 63 P×P P—R5

At first it seems that 'White  
 hasn't the slimmest chance to  
 win, but Bondarevsky has fig-  
 ured out everything exactly

and prepared some end-game subtleties.

64 K—B4	P—R6
65 R—Kt8	K×P
66 K—Q3	P—R7
67 R—KR8	K—Kt6
68 K—K2	K—Kt7
69 R—Kt8ch	K—R6
70 K—B2!	P—R8=Ktch
71 K—B3	....

Strange as it may seem, this is a winning position for White.

71 ....	K—R7
72 R—Kt2ch	K—R6
73 R—Kt6!	K—R7
74 R×P	K—Kt8
75 R×P	Kt—B7
76 R—Q5!	....

The final touch. Now the Knight is captured.

76 ....	Kt—R6
77 R—Q1ch	K—R7
78 R—Q2ch	Resigns

The ending in the Smyslov-Bondarevsky encounter from the same tournament is of no less interest. Smyslov won two Pawns, and in the position on the right the game continued thus:

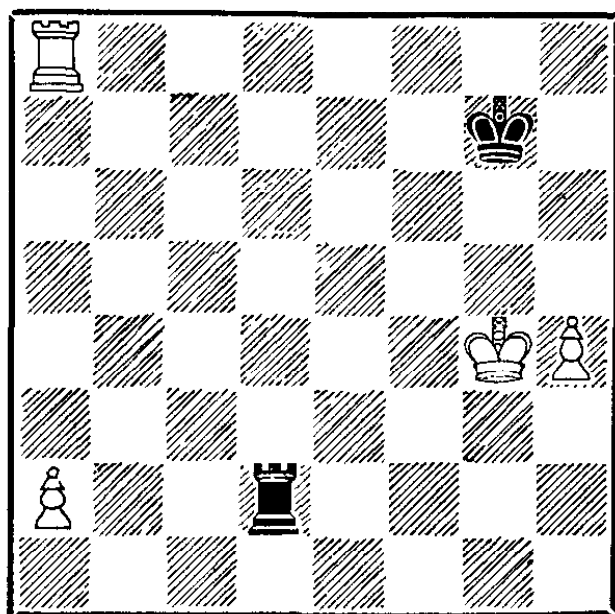
45 R—R4	K—B3
46 R—R6ch	K—Kt2
47 P—R5	R—Q5ch
48 K—B3	R—KR5
49 P—R6ch	K—R2
50 P—R4	....

Black is seeking a draw by attacking the QR-Pawn from the flank. In order to be able

to shift the Rook from this file, White has to bring up his King to protect the Pawn. At this moment Black keeps on checking the King, chasing it away.

50 ....	R—QKt5
51 K—K3	R—QB5
52 K—Q3	R—QKt5
53 K—B3	R—KB5
54 K—Kt3	R—B6ch
55 K—B4	R—B5ch
56 K—Q5	R—QKt5

*Bondarevsky*



*Smyslov*

Now, when the King has already been forced away from his Pawn, further checks are unnecessary and harmful. A mistake is 56... R—B4ch 57 K—K6, R—B5 58 P—R5, probably winning.

57 K—B6	R—B5
58 K—Q7	R—Q5ch
59 K—B7	R—B5
60 P—R5	R—B4!
61 K—Q7	R—Q4ch

62 K—K7	R—K4ch
63 K—B6	R—QB4
64 R—R8	R—Q4
65 P—R6	R—Q3ch
66 K—K7	R×KRP
67 K—B7	....

Leads to a draw, as does 67 P—R7, R—QR3.

67 ....	R—QKt3
68 R—R7	K—R3
69 K—B8	R—Kt1ch
70 K—K2	R—Kt3
71 K—K8	K—Kt3
72 K—Q8	R—KB3
73 K—B8	

Drawn

After 73 ... R—B1ch 74 K—B7, R—B2ch 75 K—Kt6, R—B3ch 76 K—Kt5, R—B4ch 77 K—Kt4, R—B3! 78 R—R8, K—Kt2! there arises the familiar theoretical position.

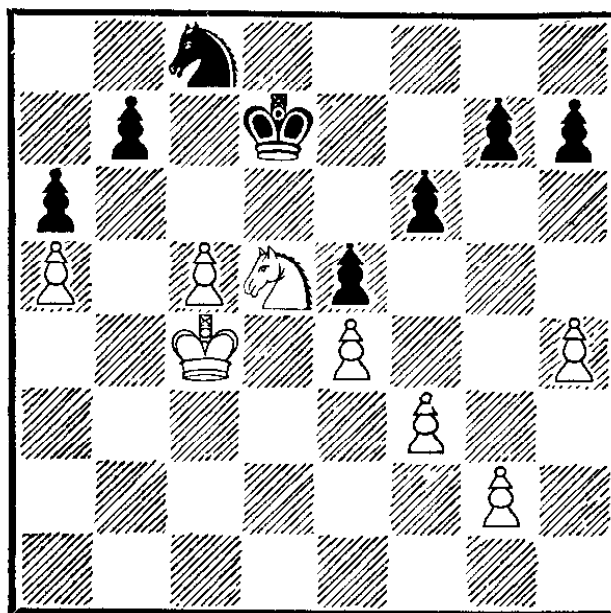
Bondarevsky also did some neat work in the difficult Knight ending of his game against the Yugoslav Grandmaster Svetozar Gligoric (Stockholm Tournament, 1948).

White's advantage is that his Knight occupies an important position in the centre of the board; it is very difficult for Black to bring his Knight into play. There follows:

Latterly, Igor Bondarevsky has leaned definitely towards purely technical lines; we rarely see nowadays those beautiful combinations in which his early tournament performances abounded.

This is undoubtedly the reason for the decline in his tournament results. He produces what are at times interesting examples

*Gligoric*



*Bondarevsky*

36 P—R5	P—R3
---------	------

If 36 ... K—K3, then 37 P—B6! and after 37 ... P×P 38 Kt—B7ch, K—Q2 39 Kt×P the remote passed Pawn settles the issue.

37 Kt—K3	Kt—K2
38 Kt—B5!	....

Precise calculation. The Pawn ending is hopeless for Black.

38 ....	Kt×Kt
39 P×Kt	K—B3
40 P—Kt3	K—B2
41 K—Q5	Resigns

of manoeuvring and technique, but the desire to avoid entangled positions and to relieve tension often leads to dull draws.

To improve his results, Bondarevsky should return to his aggressive style, with its complicated and beautiful combinations and subtle tactical blows.

The game below, played by cable in 1954 with F. Anderson, International Master and champion of Canada, illustrates Bondarevsky's play in the recent period.

### NIMZOVICH'S DEFENCE

*I. Bondarevsky      F. Anderson*

White

Black

1 P—Q4      Kt—KB3

2 P—QB4      P—K3

3 Kt—QB3      B—Kt5

4 P—K3      P—B4

5 Kt—B3      O—O

6 B—Q3      P—Q4

7 O—O      Kt—B3

8 P—QR3      B×Kt

9 P×B      QP×P

10 B×P      Q—B2

How is White to play now? Various continuations have been met in tournament play but White failed to obtain any advantage. Bondarevsky decides to activate his Q-Bishop right away.

11 P—QR4      P—K4

12 Q—B2      P—QKt3

Here better is 12 ... KP×P 13 BP×P, P×P 14 B—R3, R—K1 15 P×P, B—Kt5 with good play for Black, as in the Konstantinopolsky-Antoshin encounter in Moscow, 1954.

13 B—Q3      R—Q1

14 Kt—Kt5      P—KR3

15 Kt—K4

Kt×Kt

16 B×Kt

B—R3

17 R—Q1

QR—Kt1

Stronger is 17 ... QR—B1.

18 B—R3

Kt—R4

19 P×BP

P×P

20 R×Rch

R×R

21 R—Q1

R—Q3

22 R—Q5

R×R?

He should play 22 ... B—Kt2 In that case bad is 23 R×BP Q—Q1 or 23 R×KP, Q—Q2

23 B×R

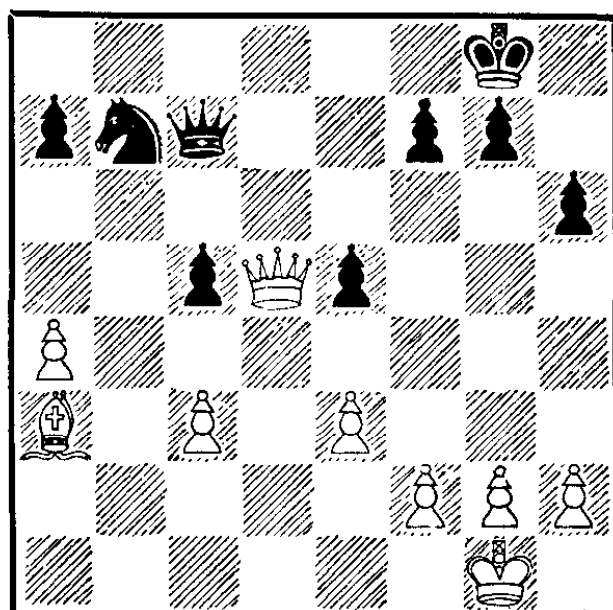
B—B5

24 Q—K4

B×B

25 Q×B

Kt—Kt2



In the ending White has positional superiority: his Queen occupies a dominating position in the centre. Nevertheless, it is hard to imagine that White can attain victory.

26 P—R3	K—R1
27 P—Kt3	P—B3
28 P—K4	P—QR4
29 K—Kt2	K—R2
30 B—B1	Kt—Q3
31 B—K3	P—B5
32 B—B5	Kt—B1
33 P—R4!	.....

Bondarevsky slowly but surely improves his position.

33 . . . . .	P—R4
34 K—Kt1	K—R1
35 B—B8	K—R2
36 B—R3	K—R1
37 Q—K6!	Q—Q1
38 Q—B7	Kt—Kt3
39 B—B8	Q—Q2
40 B×Pch	K—R2
41 Q×KBP	Resigns

White conducted the entire game very logically.

Igor Bondarevsky takes an active part in Soviet chess life as a member of the Presidium of the U.S.S.R. Chess Federation. He is the author of a book entitled *Soviet Chess Players in the United States, Britain and Sweden*, as well as of many articles in chess periodicals. He is one of the country's most prominent chess judges.

In 1954 F.I.D.E. awarded him the title of International Referee.

#### DAVID BRONSTEIN

David Bronstein (born 1924) was thirteen years old when he first took an interest in chess. He studied the fundamentals of strategy in the club at the Kiev Palace of Young Pioneers. His strict and demanding teacher was Master A. Konstantinopolsky, who did not set any store in originality for the sake of being original. He mercilessly laid bare mistakes, but always gave useful advice and instruction.

In 1938 Bronstein became schoolboy champion of Kiev. The following year he made his debut in a tournament of the leading first-category players and masters of the Ukrainian capital. The outcome was totally unexpected: the schoolboy defeated his strong and experienced opponents.

At 16 David Bronstein won the title of Master, repeating the record set by Botvinnik.

Appearing in the Ukrainian championship of 1940 Bronstein placed second, yielding only to Isaac Boleslavsky.

His playing at that time was characterized by outstanding skill in attack, and resourcefulness in discovering latent tactical possibilities. Here is an example of a swift attack against his opponent's King.



## LETTISH GAMBIT

Rostov-on-Don Tournament, 1941

*D. Bronstein*                      *V. Mikenas*

White                      Black

1 P—K4                      P—K4

2 Kt—KB3                  P—KB4

Launching immediately an energetic drive. Such dangerous opening tactics require exact and thoughtful play on the part of Black. However, Mikenas continues without a good plan, and no wonder that White soon obtains superiority.

3 Kt×P                      Q—B3

But not at once 3 . . . P×P in view of 4 Q—R5ch, P—Kt3 5 Kt×KtP.

4 P—Q4                      P—Q3

5 Kt—B4                      P×P

6 B—K2                      Kt—B3

7 P—Q5                      Kt—K4

8 O—O                      Kt×Kt

9 B×Kt                      Q—Kt3?

Black's pieces are not developed, and White easily repulses the premature attack.

10 B—Kt5ch                  K—Q1

It is better to play 10 . . . B—Q2, getting rid of White's active Bishop on Kt5.

11 QB—B4                  P—KR4?

It is necessary to develop the pieces, but Black still pursues the same plan for an attack on the K-side.

12 P—KB3                  B—B4

13 Kt—B3                  P×P

Usually the opening of a file is to the advantage of the better developed side. Here too Black should play 13 . . . Kt—B3.

14 Q×P                      B×P

Again losing time. It is necessary to play 14 . . . Kt—B3.

15 B—Kt5ch!                  Kt—B3

If 15 . . . B—K2, then 16 Q—B8ch.

16 QR—K1!                  P—B3

16 . . . Q×B loses in view of 17 Q×Ktch and then 18 R—K8 mate.

17 B×Ktch                      Q×B

18 Q—K2                      Q—Q5ch

19 K—R1                      B—Kt3

20 R×Bch!                      K—B2

Of course, 20 . . . R×R is also hopeless. Now the outcome is clear, but Bronstein finds the shortest and most beautiful solution.

21 B×P!                      P×B

There threatened 22 Kt—Kt5ch with the capture of the Queen, but the text move also turns out fatal for Black.

22 Kt—Kt5ch!                  P×Kt

23 Q×KtP                      R—K1

24 R—K7ch!                  R×R(K)

25 Q—B6 mate

When David Bronstein made his debut in the final of the U.S.S.R. Championship in 1944 he scored only  $6\frac{1}{2}$  points out of a possible 16.

Although this result included a difficult victory over Botvinnik the conclusion was clear: the young player still had to work hard to remedy his shortcomings and gain a fuller mastery of strategy.

He began a thorough study of the games of Chigorin, Alekhine and Botvinnik. He analyzed them move by move, delving into them for an answer to many of the questions that still were not clear in his mind.

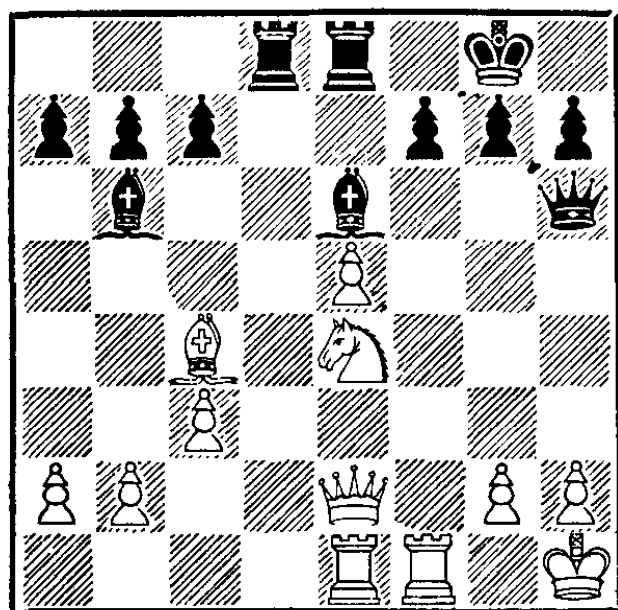
At the next U.S.S.R. Championship, in 1945, Bronstein finished third, behind Botvinnik and Boleslavsky, but ahead of Smyslov, Kotov, Bondarevsky and Lilienthal.

The young master's repertoire of openings became broader and more varied, and his opening lines more interesting.

He played the King's Gambit, a favourite weapon of Chigorin's, with subtle understanding.



Grandmaster David Bronstein



Here is the ending of the Bronstein-Koblents game, in which White, playing the King's Gambit, superbly carried out an attack.

Black's position seems secure, but Bronstein soon reveals the fallacy of such a point of view.

21 B × B	R × B
22 Q — B3	R — K2
23 Kt — Kt3	R (K) — Q2
24 Kt — B5	Q — Kt4

25 Q×P      R—Q7  
26 Q—B3      B—B4

Also bad is 26 . . . R×QKtP because of 27 P—KR4!

27 P—QKt4    B—B1  
28 Kt—Q4      K—R1  
29 Kt—K6!    . . . .

A beautiful final blow. Black resigns.

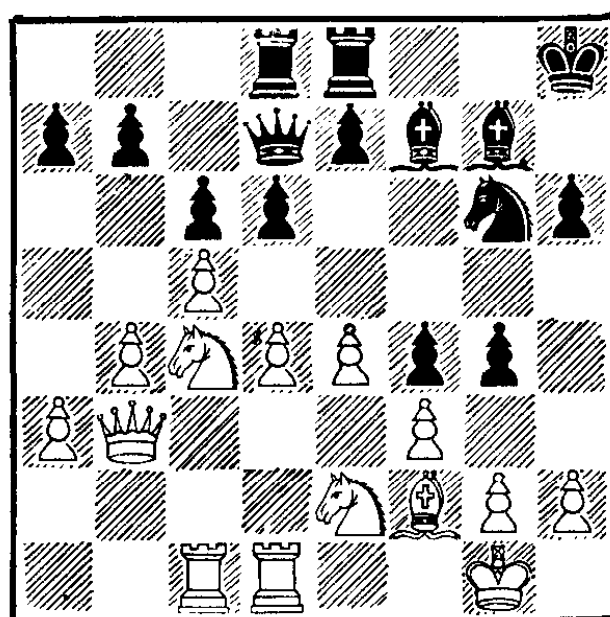
In the 1946 Moscow Championship Bronstein was already the generally accepted favourite. He started off unsuccessfully by dropping his game to Alartortsev, but then he won eight in a row, capturing the leadership. He won top place with an excellent result: 11½ points out of 15.

A characteristic feature of Bronstein's talent—his ability to divine his opponent's plans and, seemingly going to meet them halfway, discover in them a weak link at the decisive moment—appeared clearly for the first time in this tournament.

The following situation arose in the Ravinsky-Bronstein encounter.

Ravinsky is getting ready to breach the centre. Foreseeing much ahead the rising complications, Bronstein doesn't even try to thwart the intentions of his opponent. He already understands that White's idea is, in the final account, not dangerous for him.

*Bronstein*



*Ravinsky*

26 . . . .      R—KKt1  
27 P—Q5      . . . .

Bronstein makes a characteristic comment to this move: "White could have played otherwise of course, but he had long prepared for this advance."

27 . . . .      BP×P  
28 KP×P      QP×P  
29 B×P      P×P

Complications favouring White could arise after 29 . . . B×P 30 Kt—B3.

30 Q×P      B×P  
31 Kt×P      . . . .

All this formed part of White's plan. Bronstein appraised the position with great

er foresight and more correctly.

31 . . . . B×Q!

Unexpected and very powerful!

32 Kt×Ktch K—R2  
33 R×Q R×R  
34 Kt×P R×Kt  
35 B×R B—Q5ch  
36 K—B1 R×P

Now, with few forces remaining on the board, White's King falls into a mating net.

37 K—K1 R—K7ch  
Resigns

Bronstein played superbly in the match between Moscow and Prague. He also attained excellent results in the matches the U.S.S.R. played against the United States and Great Britain, which concluded in brilliant victories for the Soviet players.

The following game is characteristic of Bronstein's clever play in the King's Indian Defence, to which he often takes recourse.

## KING'S INDIAN DEFENCE

1946 Moscow-Prague Match

*L. Pachman*

*D. Bronstein*

White

Black

1 P—Q4 Kt—KB3  
2 P—QB4 P—Q3  
3 Kt—QB3 P—K4  
4 Kt—B3 QKt—Q2  
5 P—KKt3 P—KKt3  
6 B—Kt2 B—Kt2  
7 O—O O—O  
8 P—Kt3 . . . .

In this position White tried many different plans, but Black always found sufficient resources for active counterplay.

8 . . . . R—K1

Threatening the advance P—K5—K6 in case of 9 B—Kt2.

9 P—K4 P×P

Black has prepared for powerful pressure to be exerted by his pieces on White's centre and therefore opens up the position.

10 Kt×P Kt—B4  
11 R—K1 . . . .

On 11 P—B3 comes 11 . . . P—B3 followed by 12 . . . P—Q4. Bad, of course, is 11 Q—B2 because of 11 . . . Kt×KP!

11 . . . . P—QR4  
12 B—Kt2 . . . .

If 12 P—QR3, then 12 . . . P—R5 13 P—QKt4, QKt—Q2 with subsequent pressure on White's QB4-square.

12 . . . . P—R5  
13 QR—B1 . . . .

On 13 P—QKt4 comes 13 ...  
P—R6!

13 . . . . . P.—B3

Preparing to develop the Queen on Kt3. The weakness of his Q-Pawn is of no significance since White cannot get at it.

14 B—QR1      P×P  
15 P×P          Q—Kt3  
16 P—R3        KKt—Q2

Black's plan is to shift the Knight to K3 via KB1 to intensify the pressure against the QKt-Pawn.

17 R—Kt1      Kt—B1  
18 K—R2      . . . . .

White wants to go over to the offensive by means of P—B4.

18 . . . . . P—R4!

Preventing White from carrying out his plan, since now 19 P—B4 is not good in view of 19 ... P—R5 20 P—KKt4, Kt—K3.

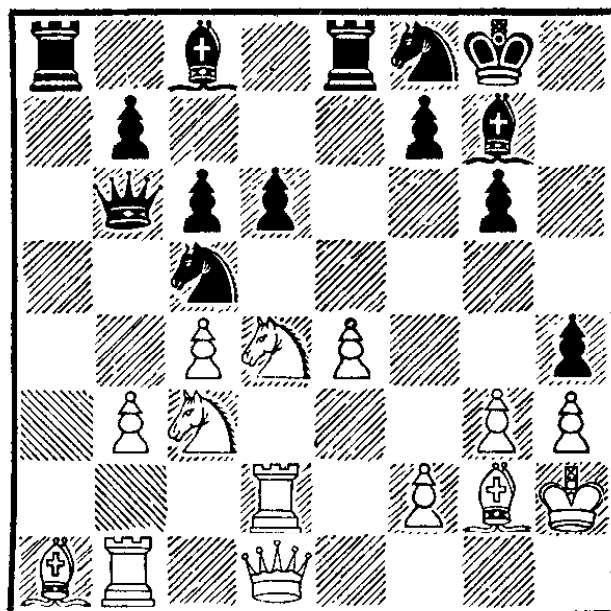
19 R—K2      . . . . .

Preparing to transfer the Rook to Q2 followed by Kt(Q)—K2, White counts on capturing the initiative by attacking the Q-Pawn.

19 . . . . . P—R5!

Black launches a far-calculated beautiful combination.

20 R—Q2      . . . . .



20 . . . . . R×B!!  
21 R×R          B×Kt  
22 R×B          Kt×KtP

Now Black regains the exchange and has an extra Pawn. There threatens both 23 ... Q×R and 23 ... Kt×R(R).

23 R×P!      . . . . .

The last chance! If 23 ... Kt×R, then 24 Kt—Q5! followed by 25 Kt—B6ch and 26 Kt×R.

After 23 R—Q2, Kt×R(R) 24 Q×Kt White's position is hopeless.

23 . . . . . Q×P!!

Here's why the Pawn advanced to R5! Now on 24 Q×Kt comes 24 ... P×Pch 25 K—R1, B×P! 26 R—KKt1, B×Bch 27 R×B, Q—B8ch, and White gets mated.

White has no defence left. There follows:

24 R—R2	Q × Pch	27 R × Kt	B × Bch
25 K—R1	Q × Kt	28 K × B	Q × P
26 R—R3	....	29 R—Q4	Q—K3
If 26 R—Q3, then	26 ...	30 R × P	R—R1
Q—B8!		31 Q—K2	P—R6ch
26 ....	B × P	Resigns	

David Bronstein's first performance in an international tournament, in Stockholm in 1948, brought him up into the ranks of the world's best. Playing with great uplift and a tremendous will to win, he captured first place, going through the entire difficult tournament undefeated. In recognition of this success he was awarded the title of International Grandmaster.

At the 16th and 17th U.S.S.R. championships, where he tied for first with Kotov and Smyslov, he reaffirmed his right to be considered one of the strongest players. His victory in the Budapest tournament of grandmasters and in the ensuing match with Boleslavsky was a triumph of his fighting qualities.

In his match with Botvinnik for the world title in 1951, the young grandmaster demonstrated a high standard of play. The score of 12-12 was not merely a personal success. It made it more clear than ever to devotees of the game in all countries that the Soviet school is advancing chess theory and practice and producing new players of world calibre.

Here, for example, is what Laszlo Szabo, the Hungarian grandmaster, has said about the achievements of Soviet players: "It is possible, of course, to gain success in a single tournament by accident, when such factors as 'tournament luck,' mood and a conjunction of other unforeseen circumstances sometimes play a part. But the logical victories in succession in the most significant tournaments clearly illustrate the great superiority of the Soviet school of chess.

"If we examine the results scored by Soviet players in the international arena over the past thirty years we will obtain a true picture of the great and broad scope of the chess movement in the Soviet Union.

"Never in the world has there been a country with such a large number of outstanding grandmasters and a whole galaxy of young masters whose class of play is very little inferior to that of the grandmasters.

"What is the explanation? What is the profound meaning of this great upswing?

"We find the explanation, first of all, in the qualities characteristic of the Soviet man: his tremendous will to win, his desire always to achieve the best results, his confidence in his strength, and, most important of all, his inventive spirit. The Soviet chess players have broad knowledge, but they never rest content with what they have achieved."

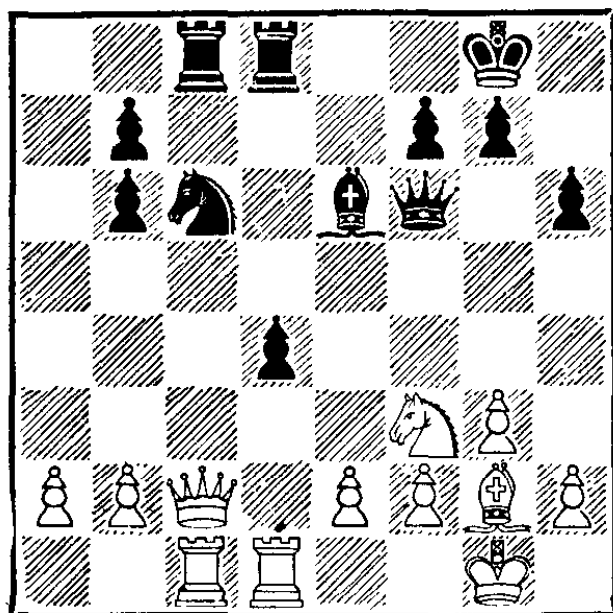
Yes, Grandmaster Szabo is right. A characteristic feature of Soviet players is that they never rest content with what they have achieved. David Bronstein is a good example.

He works tirelessly, gaining ever more complete mastery of the endless variety of tactical and strategic lines and registering new successes.

Playing with true creative inspiration, Bronstein has become one of the world's leading grandmasters. He has scored many victories in international tournaments and matches; numerous games have convincingly demonstrated the correctness of his views and the depth of his understanding of chess.

This position arose in the Denker-Bronstein encounter in the match between the national teams of the U.S.S.R. and U.S.A. in 1954.

*Bronstein*



*Denker*

Here the American master chose the continuation 17 P—Kt3, and Bronstein made

a characteristic annotation to this move: "White doesn't feel the coming storm. Black's concrete threats seemed to him quite remote. He should have played 17 Q—R4." The game continued:

17 . . . . . P—Q6!  
18 Q—Q2 . . . . .

After 18 R×P or 18 P×P the Knight's invasion on Q5 is decisive.

18 . . . . . B—Kt5!

Pinning the Knight. There threatens 19 . . . P×P and then R—K1.

19 R—B4 P×P  
20 Q×KP R—K1  
21 R—K4 Kt—K4

Now White loses the exchange.

22 R×Kt R×R

23 Q×R	Q×Q
24 Kt×Q	B×R
25 B×P	R—B2

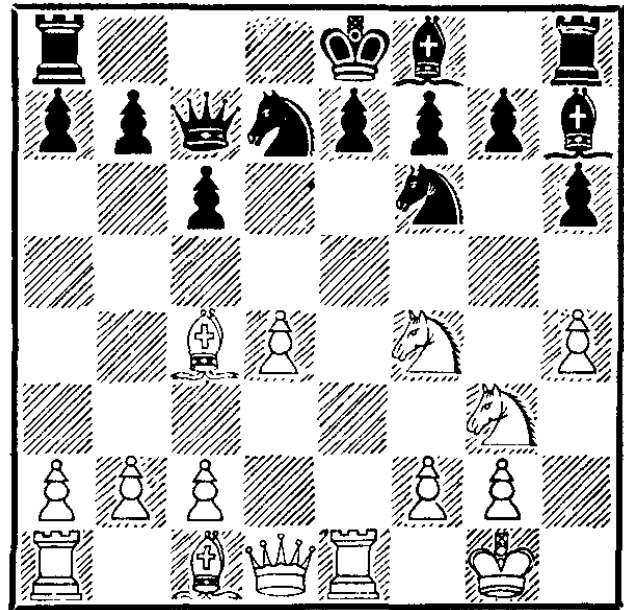
Black has a winning position and he easily realizes his advantage.

Bronstein defeated Denker in this match four times. The score 4:0 is rarely met in major meets.

After the moves 1 P—K4, P—QB3 2 P—Q4, P—Q4 3 Kt—QB3, P×P 4 Kt×P, B—B4 5 Kt—Kt3, B—Kt3 6 P—KR4, P—KR3, 7 Kt—R3, B—R2 8 B—QB4, Kt—B3 9 Kt—B4, QKt—Q2 10 O—O, Q—B2 11 R—K1 in the Porrek-Bronstein game (the Belgrade International Tournament, 1954) the Soviet grandmaster parried White's attack against his KB2-square and the threats along the K-file in a remarkable way.

Bronstein played 11... B—Kt1! Here is what he wrote about this move: "With the usual P—K3 the threat of the sacrifice of a piece on his K3 hangs over Black all the time, and if he carries out the liberating move P—K4, then the centre is opened up to the ad-

*Bronstein*



*Porrek*

vantage of White whose pieces are better developed. Black, who clearly lags in development, has to take measures to ensure his King a dependable shelter. And that is where the main difficulty arises: in order to castle short it is necessary to play P—K3, and to castle long it is necessary to defend the KB-Pawn. Black tries to solve the problems that have arisen by the temporary retreat of the Bishop to Kt1, whence he not only defends the KB-Pawn, but will also subsequently support the Pawn on K3."

The sharp and involved struggle which followed confirmed the correctness of Bronstein's far-reaching design. After castling on the Queen-side he won the game.

"White may have had stronger continuations than the one he chose in this game," says Bronstein, "but if a player is afraid of competitive or creative setbacks he will never think up anything new."



There is a theory in chess, an out-dated theory, to be sure, of what is called the "equal game." Many years ago Chigorin correctly noted that absolutely equal positions occur very rarely, and that usually it is the custom to consider equal positions to be those in which neither side has a significant advantage. Bronstein made big progress in playing such exceptionally difficult positions—difficult because a plan of attack has to be prepared ahead of time and under cover, and the correct direction of the main blow found.

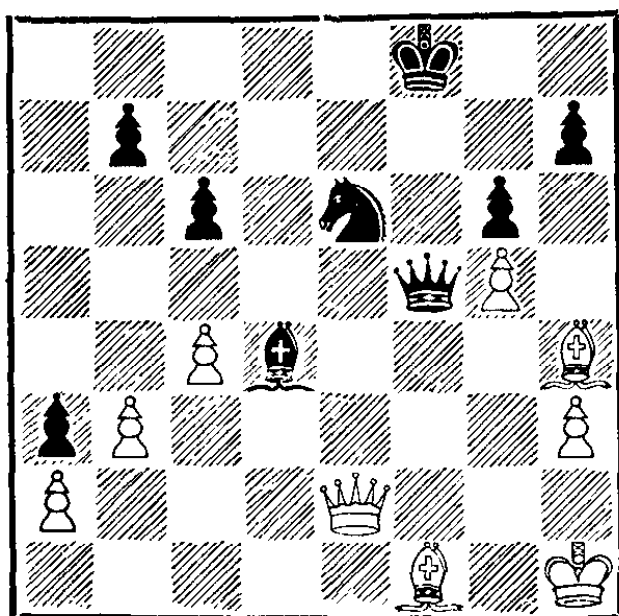
Typical of Bronstein's strategy in this respect are his victories over Tartakower in Stockholm in 1948, and over Stahlberg and Flohr in the Budapest tournament of 1950.

In the second round of the Budapest tournament of grandmasters, Bronstein routed Najdorf, the Argentine champion, in such a way that the latter never even knew where he had made his decisive mistake.

"I had an equal position all the time," said Najdorf. "I do not see where the turning point came."

The young grandmaster is steadily improving his technique. His examples of how to exploit minimal advantages enrich the attacking possibilities in the end-game.

*Bronstein*



*Reshevsky*

The Reshevsky-Bronstein encounter at a grandmasters' tournament in Switzerland arrived at the above po-

sition. White's Bishops are not happily placed and his Pawns are weak. This gives Black big winning chances.

41 B—Kt3 . . . .

The American grandmaster tries to find salvation in an ending with Queens and opposite-coloured Bishops by giving up a Pawn. Bronstein, however, shows his virtuosity in conducting this difficult end-game play.

41 . . . . . Q × P  
42 Q × Kt Q × B  
43 Q—B8ch K—K2

But not 43 ... K—Kt2 44 Q—Q7ch, winning a piece. If now 44 Q × Pch, then 44 ... K—Q1 45 Q—R8ch, K—B2,

settling the outcome of the struggle.

44 Q—Kt4	Q—QB6
45 K—Kt2	Q—Kt7ch
46 Q—K2ch	K—Q3
47 K—B3	B—B4
48 K—K4	Q—Q5ch
49 K—B3	Q—B3ch
50 K—Kt2	....

If 50 K—K4, then 50 ... Q—B4 mate.

50 ....	K—B2
51 Q—B3	Q—Kt7ch
52 Q—K2	Q—Q5
53 K—B3	P—R4!

The decisive attack. Black sets up a passed Pawn on the K-side, conclusively tying up White's pieces.

54 K—Kt2	P—KKt4
55 K—Kt3	Q—B5ch
56 K—Kt2	P—Kt5
57 P×P	P×P
58 K—R1	K—Kt3
59 K—Kt2	K—B2
60 K—R1	B—Q3
61 K—Kt1	....

61 Q—KKt2 loses in view of 61 ... Q—R3ch 62 K—Kt1, B—B4ch.

61 ....	K—Kt3
62 Q—KKt2	B—B4ch
63 K—R1	Q—R3ch

64 Q—R2	Q—K6
65 P—Kt4	....

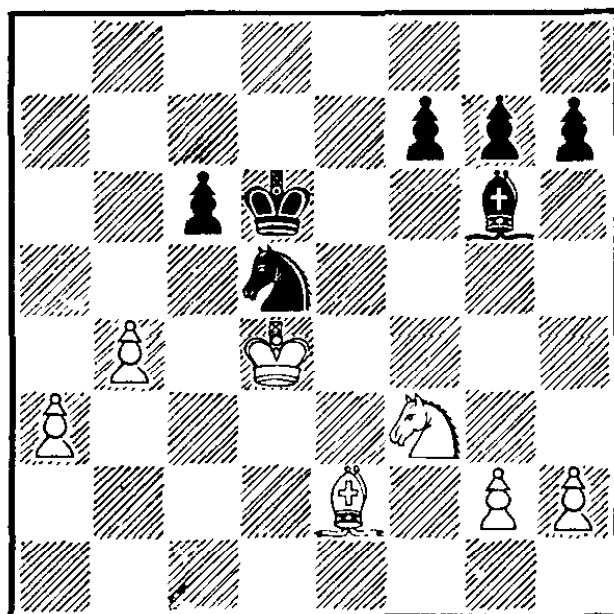
Or 65 Q—KKt2, P—Kt6 and White is helpless.

65 ....	B—Q5
---------	------

Resigns

It is difficult to imagine that this position from the Bronstein-Ragozin encounter (Stockholm, 1948) is hopeless for Black.

*Ragozin*



*Bronstein*

However, as was pointed out by Bronstein, after a thorough analysis he determined with complete exactitude the road to victory.

After a lengthy struggle Ragozin was compelled to resign.

Bronstein has his shortcomings, of course. He takes a critical attitude towards himself, however, and continues to work persistently to improve his game.

It should be noted that he sometimes underestimates threats

prepared by his opponents, particularly, when he has the better position.

That was the case, for example, in his games with Taimanov at the 17th U.S.S.R. Championship and with Stahlberg in the first round of the Budapest tournament.

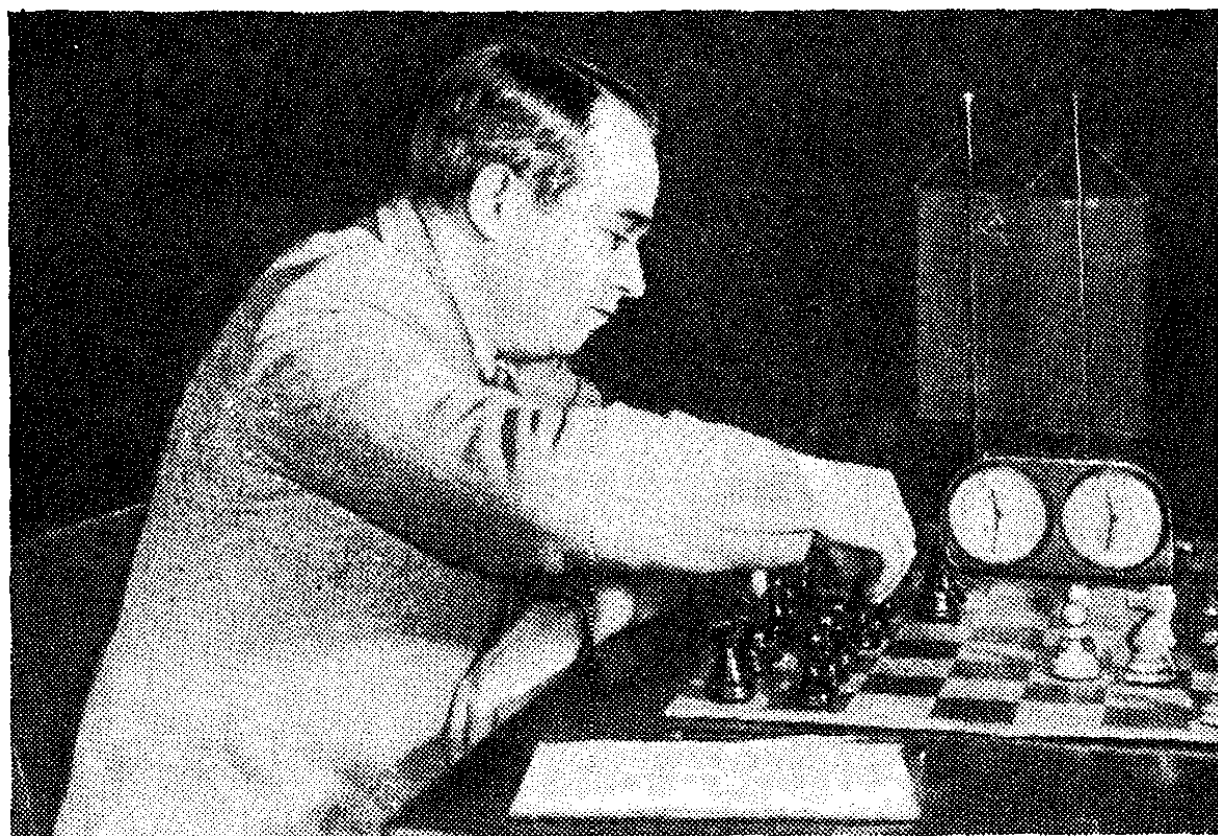
The match with Botvinnik showed that Bronstein still has a lot to do to improve his end-game technique.

What with Bronstein's talent and his self-critical approach, Soviet chess enthusiasts have every reason to look forward to new achievements by him.

### SALO FLOHR

Salo Flohr (born 1908) is a well-known figure in the chess world. Major successes in international tournaments between 1931 and 1939 brought him into the ranks of the best players of that period.

Speaking of himself, Flohr says: "I led the hard life of a professional chess player in capitalist Europe, where chess depends on the whims of patrons, where creative chess does not command respect and is not part of the life of the people. When I first



Grandmaster Salo Flohr

came to the Soviet Union in 1933 I saw chess occupying its place in cultural education. Society and the state supported the chess movement. This made a tremendous impression on me at the time; it seemed a miracle. Now, when I have been a citizen of the great Soviet Union since 1942, I regard the flowering of chess in the U.S.S.R. as a natural and logical consequence of the general advancement of culture."

The evolution of Salo Flohr's style of play is an interesting subject for study. He came into prominence after the Bled International Tournament of 1931, and his popularity quickly increased. Vigour, inventiveness and imagination in attack, and tenacity in defence were to be noted in his playing at that time. He was what is generally called a "master of combinative play." Many of his games contained interesting complexities; ingenious traps lurked behind seemingly innocuous moves.

One of the best examples of his playing in that period is the following game against Lisitsyn, at the 1935 international tournament in Moscow.

### *NIMZOVICH'S DEFENCE*

<i>S. Flohr</i>	<i>G. Lisitsyn</i>	14 B—K2	Kt(K)—Kt5
White	Black	15 B—Kt2	P—KR4
1 P—Q4	Kt—KB3	16 P—R3	P—R5
2 P—QB4	P—K3	17 P×Kt	P×Kt
3 Kt—QB3	B—Kt5	18 Q—Q4	....
4 P—K3	O—O	White orientates himself excellently in a very intricate position and finds the best moves.	
5 Kt—K2	P—Q4		
6 P—QR3	B—K2		
7 P×P	P×P		
8 Kt—Kt3	P—B4		
9 B—Q3	Kt—B3	18 ....	Kt—Q2
10 O—O	P—KKt3	(See diagram on next page.)	
		19 P—Kt5!	....

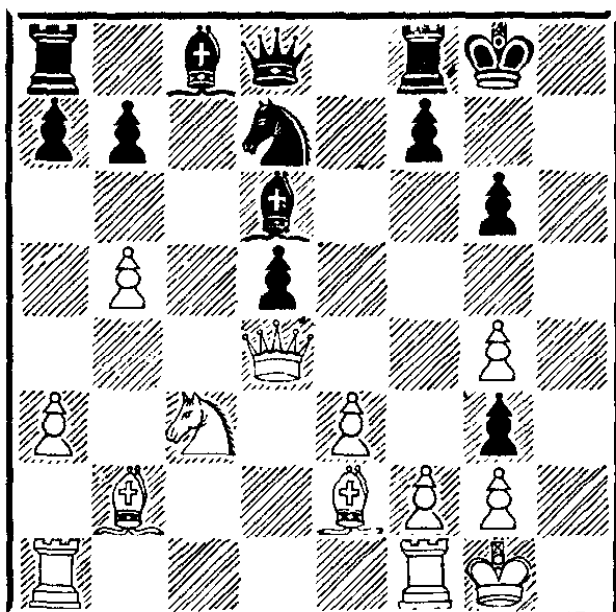
Going in for a keen engagement in connection with the mutual attacking chances on the K-side, Flohr boldly meets the complications.

11 P×P	B×P
12 P—Kt4	B—Q3
13 P—Kt5	Kt—K4

A subtle sacrifice. Weaker is 19 Kt×P, B—K4 and 20 ... Q—R5.

19 .... P×Pch?

This loses the game. The correct move here is 19 ... Q×P with sharp play.



20 R×P            B—K4  
 21 Q—KR4       Kt—Kt3  
 22 P—Kt3       P—B4

There threatened 23 R—KR2 with a mating attack. Flohr conducts the concluding part of the game very energetically.

Gradually, however, a noticeable change took place in his playing. The set-up in the professional tournaments, where side by side with strong masters the field usually includes considerably weaker players, laid a strong imprint on his style.

The point is that technical superiority in itself is sufficient to bring victory in such contests. Flohr began to evade combinative storms for the quiet harbour of calm positional continuations that do not furnish the conditions for unexpected combinations and dangerous tactical thrusts.

His games took on a specific colouring: the outcome was almost always decided by sheer technique. He was criticized by many for producing dull games, for lack of imagination, for having deserted the combinative style. In encounters with weaker opponents he won game after game, but when he came up against players of world calibre the games usually developed in a calm positional style and as often as not ended in draws.

The end-game has been Flohr's strongest point ever since he started giving preference to technique. He is an outstanding expert in endings.

23 P×P e.p.      B×BP  
 24 Q—R6        B—Kt2  
 25 Q×P           R×R  
 26 Kt—K4!      . . . .

An elegant manoeuvre with a temporary sacrifice of the Rook, making it possible to settle the outcome within several moves.

26 . . . .        R—B2  
 27 Kt—Kt5       R—B3  
 28 B×R           Q×B  
 29 Q—R7ch       K—B1  
 30 R—KB1        Q×Rch

He may as well resign himself to his fate.

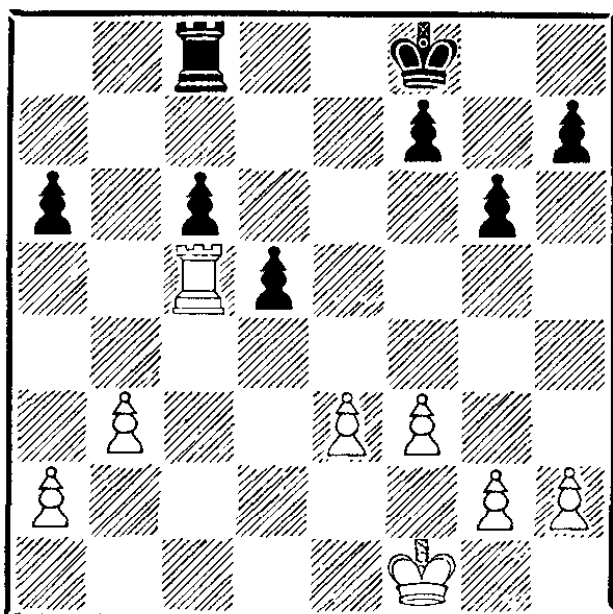
31 B×Q           B—Q2  
 32 Q—Kt6        B—K1  
 33 Q—B5ch       K—Kt1  
 34 B—R3        Resigns

We could cite any number of examples of Flohr's end-game mastery. Take, for instance, the first game of his match with Botvinnik in 1931, where he superbly utilized two strong Bishops, and the game against Kan in the tournament of 1939, where he brought out the subtlest of resources in the battle with opposite-coloured Bishops on the board.

He plays Rook endings with finesse and precision.

Note the following game against Vidmar at the Nottingham Tournament of 1936.

*Vidmar*



*Flohr*

Black's QR- and QB-Pawns are weak. Besides, White's pieces occupy more active positions. This positional superiority is sufficient for the triumph of Flohr's fine technique.

The method of attaining victory in such positions, as demonstrated by Flohr, is very instructive and deserves a careful study.

32 K—K2	K—K2
33 K—Q3	K—Q3
34 R—R5	R—QR1

35 K—Q4	P—KB4
---------	-------

Had Black refrained from making this move, which creates a new weakness, White would have tremendous difficulties in attaining victory.

36 P—QKt4	R—QKt1
37 P—QR3	R—QR1

Still worse is 37 ... R—Kt3, since then Black perishes because of *zugzwang*.

38 P—K4!	.....
----------	-------

The beginning of a profound plan ensuring a forced win for White. Flohr evokes weaknesses among Black's K-side Pawns and sets up an attack against these new weak points. Black's pieces, occupied with the defence of the Q-side, cannot come to the aid of the K-flank.

38 .....	BP×P
39 P×P	P×P
40 K×P	R—R2
41 K—B4	P—R3

Otherwise White's King breaks through to R6.

42 P—KR4	K—K3
----------	------

43 K—Kt4 R—R1  
44 P—R5! P—Kt4

Entirely bad is 44 . . .  
P×Pch 45 K×P, R—KKt1  
46 P—Kt4 and White wins.

45 P—Kt3 R—R2  
46 K—B3 R—R1  
47 K—K4 R—R2  
48 K—Q4 K—Q3  
49 K—K4 K—K3

White was simply gaining time and only now does he reveal his cards.

50 R—K5ch . . . .

Now White's Rook breaks through to K8 or his King gets to KB5. Vidmar picks the lesser evil.

50 . . . . K—Q3

51 R—K8 P—B4

The Pawn ending 51 . . . R—K2ch 52 R×R, K×R 53 K—K5 is, of course, hopeless for Black. He no longer has any satisfactory defence.

52 R—Q8ch K—B3

If 52 . . . K—B2, then 53 R—KR8 with an easy win.

53 R—B8ch K—Kt3

54 R×P R—R2

55 R—K5 K—B3

56 R—K6ch K—Kt4

57 K—B5 R—B2ch

58 R—B6 Resigns

After Hitler invaded Czechoslovakia in 1938, Salo Flohr came to the U.S.S.R. Regular competition in tournaments of Soviet players, whose style is aggressive, forced him to revise his approach. Technical superiority alone is not enough to assure victory in games with Soviet masters, who introduce many original ideas into the struggle and always strive for the initiative.

Reshaping one's style is never an easy or simple matter. In recent years Flohr's tournament results have shown a decline. His desire to avoid complications at times leads to defeat at the hands of players who boldly plunge into combinative battles. Encounters with this experienced grandmaster are always a severe test for any player, however.

Here is a game in which Flohr convincingly refuted Geller's spirited playing.

### SLAV DEFENCE

19th U.S.S.R. Championship, 1951

*Y. Geller*

*S. Flohr*

White

Black

1 P—QB4

Kt—KB3

2 P—Q4

P—B3

3 Kt—QB3 P—Q4

4 Kt—B3 P×P

5 P—K4 P—QKt4

6 P—K5 Kt—Q4

7 P—QR4 P—K3

Soviet masters are seeking new paths in attack and defence in this variation of the Slav Defence. Evidently Black's text move is the simplest and most dependable reply.

8 P×P . . . .

In some games White played 8 B—K2 but didn't attain any success. An interesting game, for instance, was the Borisenko-Flohr encounter in Lvov in 1951. Borisenko worked intensely on this variation. He played 8 B—K2, B—Kt2 9 O—O, P—QR3 10 Kt—K4, P—R3 11 B—Q2, B—K2 12 P—QKt3, P—B6 13 B—K3, P—QB4 and still Black had the better of it.

8 . . . . Kt×Kt

8 . . . B—Kt5 is bad because of 9 B—Q2, B×Kt 10 P×B, P×P 11 Kt—Kt5.

9 P×Kt P×P  
10 Kt—Kt5 B—Kt2  
11 Q—R5 P—Kt3  
12 Q—Kt4 B—K2

Black has weak spots on his Q3- and KB3-squares. These vulnerable points are controlled by Black's Bishop from K2. 12 . . . Kt—R3 is bad in view of 13 R×Kt, B×R 14 Q—B3 and White wins.

13 B—K2 Kt—Q2  
14 P—R4 . . . .

A natural move but, as often happens, it doesn't conform with the requirements of the position. Black now easily repulses White's onslaught on the K-side. White should play 14 B—B3, which leads to a complicated position with mutual chances.

14 . . . . P—KR4  
15 Q—Kt3 Kt—Kt3  
16 O—O P—R4!

Black's King occupies a firm position in the centre, and Flohr loses no time in setting up counterplay on the Q-flank.

17 R—Kt1 P—Kt5  
18 P—B4 Q—Q2  
19 R—R1 P—Kt6

Black's Pawns energetically advance. White's situation becomes critical at once.

20 P—B5 KtP×P  
21 Kt—R3 P—R5  
22 Q—Kt7 O—O—O

Now the Black King feels himself secure also on the Q-side. It is interesting that castling was effected at such a late stage of the battle.

23 B—Kt5 . . . .

On 23 Q×P comes 23 . . QR—B1 and then R—Kt1.

23 . . . . P—R6  
24 Q×P B×B  
25 Kt×B Q×Q  
26 Kt×Q P—R7  
27 Kt×QR K×Kt  
28 KR—Q1 R—Kt1



29 P—Q5	B×P
30 B—B3	K—K2
31 K—B2	B×B
32 P×B	Kt—Q4
33 R—Q2	Kt×P
34 K—K3	Kt—Q4ch
Resigns	

Salo Flohr enjoys great popularity as a chess writer. His articles in magazines and newspapers, and annotations to games, contain many interesting observations and lively humour.

## YEFIM GELLER

What about White's combinations? Had White weighed all the factors in his swift attack against his opponent's King? At one time nearly all of White's pieces were in danger, and should he not have taken this into account and strengthened his defences?

These and other questions were animatedly discussed by the two players after their unusual game in which it was not at all easy to determine why Black had lost.

It all became clear when one of the players described the major turning points in the struggle. As this stocky young man spoke about the game and the many possibilities which lay concealed in each position, even the apparently simple ones, his eyes lit up. His love of chess and of the fascinating battle of ideas which arises in every game were self-evident.

Already then, in 1946, one could have said with confidence that Yefim Geller, undergraduate at Odessa University, would go far.

Now let us examine the game mentioned above.

## SICILIAN DEFENCE

Odessa Team Championship, 1946

<i>Y. Geller</i>	<i>E. Kogan</i>	7 Kt—B3	Kt—B3
White	Black	8 B—Kt5	P—K3
		9 O—O	B—K2
1 P—K4	P—QB4	10 QR—Q1	O—O
2 Kt—KB3	P—Q3	11 KR—K1	Q—B2
3 P—Q4	P×P	12 P—KR3	P—Kt4
4 Q×P	Kt—QB3	13 Kt—R2	KR—Q1
5 B—QKt5	B—Q2	14 R—Q3	P—QR4
6 B×Kt	B×B	15 R—B3	P—Kt5

A typical picture of attacks on different flanks. But Black has already started his onslaught whereas White, it might seem, is still mustering his forces.

16 R×Kt	P×Kt
17 Kt—Kt4	P—R4
18 B—R6	....

A rare situation wherein Black cannot take a single one of White's pieces. If 18 ... P×Kt, then 19 R—Kt6!

18 ....	P—K4
19 Q—K3	P×Kt
20 B×P	K×B
21 Q—R6ch	K—Kt1
22 R—B5	B—K1
23 R—R5	P—B3
24 R—R4	Q—B1
25 Q—R8ch	K—B2
26 R—R7ch	K—K3
27 Q—Kt7	K—Q2

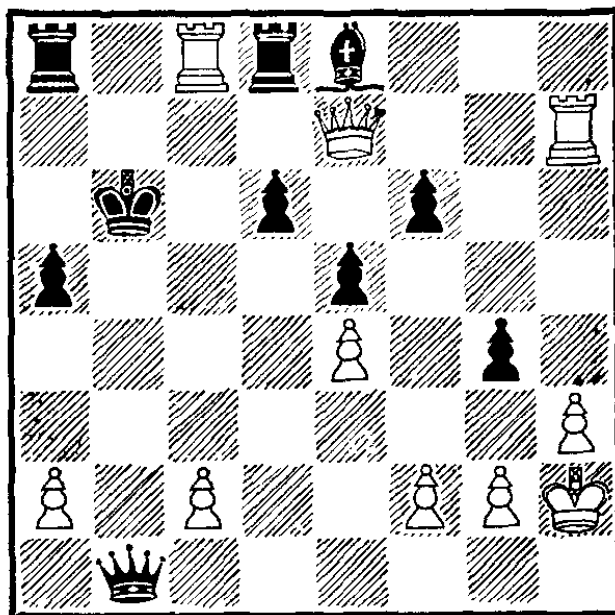
Strange as it may seem, Black has no other defence.

If 27 ... Q—B2, then 28 Q×KtPch, etc.

28 R—K3	BP×P
29 Q×Bch	K—B3

Now Geller beautifully winds up the game.

30 R—B3ch	K—Kt3
31 R×Q	P—Kt8=Qch
32 K—R2	....



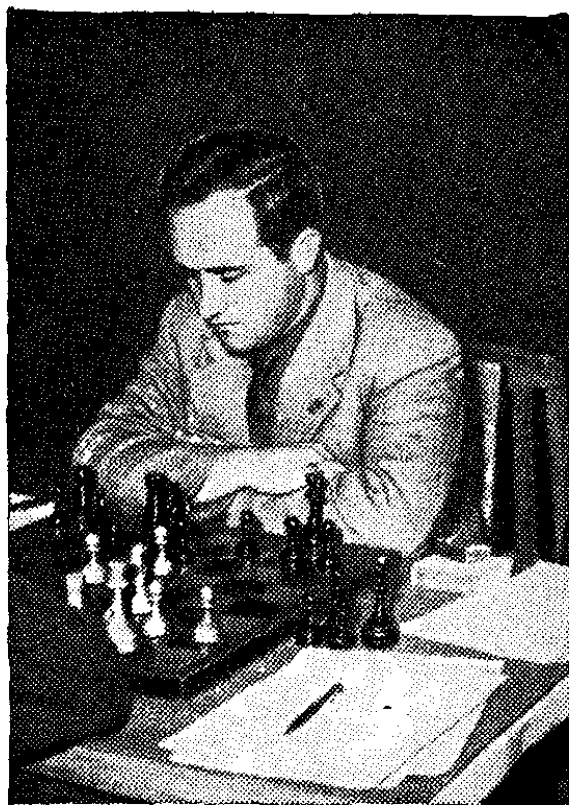
32 ....	R—Q2
33 Q×B	R(Q)×R
34 Q—B6ch	Resigns

Yefim Geller's very first tournament performances were marked by inspired games of this kind.

He worked hard, in the company of Odessa's first-category players and candidate-masters, studying the games of Chigorin, Alekhine, Botvinnik and Smyslov, investigating theoretical variations and finding new continuations of his own.

We often speak of original contributions by Soviet players to the theory and practice of chess. But is it worth while spending time and energy in a search for something new? Would it not be simpler to make a complete study of the theoretical variations, of books on theory, and learn everything that one or another grandmaster proposes as factors of success?

Simpler, yes—but a player who preferred to make notes on the researches of others and to collect card catalogues of opening systems worked out by others rather than carry on independ-



Grandmaster Yefim Geller

ent investigations would have a narrow horizon indeed. If he accepted implicitly the ideas of others, did not have his own opinion about positions, and did not battle to defend his own views, he would not succeed.

Struggle for the new, for the advanced, is the watchword of the progressive Soviet school. Like the other masters and grandmasters, Yefim Geller took the difficult path of quest and experimentation, a path in which things do not always turn out as one would wish. He often experienced the bitterness of defeat and disillusionment.

He stubbornly strove to broaden the usual ideas about the importance of variations. He was principled in his approach to chess as a sharp battle in which there is no place for a cold, calculated "piling up of points."

Many difficulties arose before the young player. His army training and the stern school of the war years, which developed his will to fight and win, helped him to overcome them.

Geller's style improved from tournament to tournament. In 1949, his creative scope and deep understanding of chess brought him first place in the semi-final of the 17th U.S.S.R. Championship. He made a memorable performance in the final, playing against famous grandmasters as an equal among equals.

The following game demonstrates Geller's combinative gifts.

### *KING'S INDIAN DEFENCE*

17th U.S.S.R. Championship, 1949

*A. Kotov*

*Y. Geller*

White

Black

1 P—Q4

Kt—KB3

2 P—QB4

P—KKt3

3 Kt—QB3

B—Kt2

4 P—KKt3

O—O

5 B—Kt2

P—Q3

6 Kt—B3

QKt—Q2

7 O—O

P—K4

8 P—K4

P×P

Soviet players revealed the favourable aspects of this early rejection of the Pawn centre.

Exchanging on Q5, Black is thereby striving for an attack against White's central Pawns and to create tactical threats on the Q-side.

9 Kt×P	Kt—B4
10 P—B3	KKt—Q2
11 B—K3	P—QB3
12 Q—Q2	P—QR4
13 QR—Q1	Kt—K4

Geller correctly appraises this involved position. Doubtful is 13 . . . Kt—Kt3 14 P—Kt3, Q—K2 in view of 15 Kt(Q)—K2 and Black gets into difficulties.

14 P—Kt3	P—R5
15 Kt(Q)—K2	. . . .

A mistake. More energetic is 15 P—B4, recommended by Botvinnik in his annotations to this game.

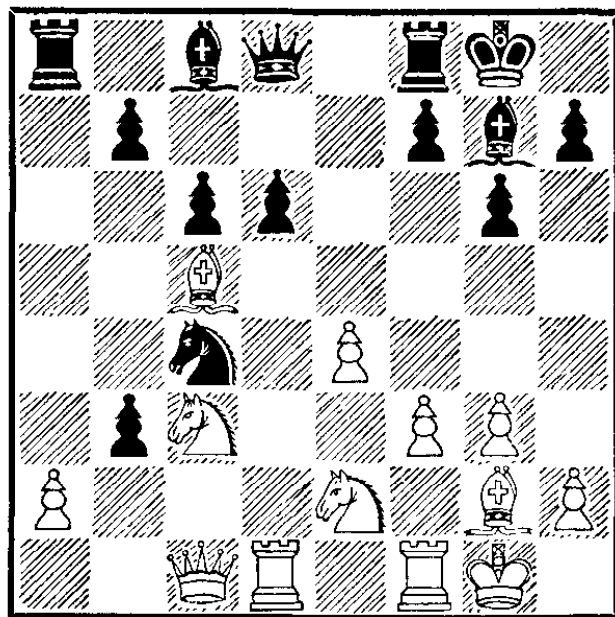
Botvinnik offered the following variation: 15 P—B4, Kt(K)—Q6 16 Kt×RP, Kt×Kt 17 P×Kt, Kt—B4 18 Kt×P. Here the battle may develop this way: 18 . . . P×Kt 19 B×Kt, B—Kt5 20 B×P, B×R 21 Q×B R—K1 22 P—K5. Now Black is the exchange to the good, but it is difficult for him to repulse White's threats.

15 . . . .	P×P!
------------	------

An unexpected refutation of White's natural move: Black

sets up a dangerous attack by sacrificing a piece.

16 B×Kt	Kt×QBP
17 Q—B1	. . . .



17 . . . .	P×P
------------	-----

Still more vigorous is 17 . . . P—Kt7 18 Q—B2, P×B! 19 R×Q, R×R, as was pointed out by Bronstein. A thorough analysis shows that due to the tremendous power of the Pawn on Kt7, Black has superiority in this position.

18 Kt×P	Q—R4
19 Q×Kt	B—K3
20 Q—B1	P×B
21 Kt(R)—B3	P—QKt4
22 Kt—Kt1	. . . .

White underestimates the danger. It is necessary to play, as Geller noted, 22 P—B4, B—Kt6 23 R—Q6, P—Kt5 24 P—K5, and White can put up a stubborn battle.

22 . . . .	P—Kt5
23 Kt—B4	. . . .

Here too 23 P—B4 is better.

23 . . . . . B—Kt6  
24 R—Q6 . . . . .

Greater chances for salvation are given by 24 Kt—Q2, B×R 25 R×B, and it isn't so easy for Black to advance his Pawns.

24 . . . . . P—B5  
25 R×BP P—B6  
26 Kt—Q5 B×Kt  
27 P×B Q×P  
28 P—B4 Q—Q5ch  
29 K—R1 R—R7  
30 B—B3 R—QKt7!

White is now helpless; Black has the initiative and his passed Pawns are very strong.

31 P—B5 B—K4  
32 Q—K1 R—Q1  
33 B—K4 K—Kt2!

A subtle manoeuvre! Black evokes the move 34 P—B6 in order to make his KKt3-square completely secure.

34 P—B6ch K—Kt1  
35 R—R6 P—R4  
36 R—R5 P—R5  
37 B×P . . . . .

A desperate attempt to complicate the game.

37 . . . . . R×Pch  
38 K×R B×Pch  
39 Q×B P×Qch  
40 K—R3 P×B  
Resigns

Yefim Geller has a colourful chess biography. In 1949, at the age of 24, he won his Master's title. In 1952 he was a recognized International Grandmaster and one of the world's leading players.

Geller scored another big victory when he tied for first with Smyslov in the 22nd U.S.S.R. Championship in 1955. He defeated Smyslov 4-3 in the play-off and won the U.S.S.R. crown.

Grandmaster Geller is now at the height of his powers. He has already accomplished a good deal, but still more can be expected of him. The successes he has achieved do not give him a right to rest on his laurels.

He continues to work hard, studying such important openings as the Ruy Lopez, the King's Indian Defence and the Sicilian Defence, searching for the reasons for his defeats in order to avoid them in future.

A master of swift attack and unusual combinations, Geller is weaker in positional battles and complicated end-games where iron logic and precise, methodical playing are the main factors of success.

A first-class chess player has to be, above all, an all-round player. Geller knows this, and that is his aim.

Here is another game typical of his playing and of his views on chess

## FRENCH DEFENCE

18th U.S.S.R. Championship, 1950

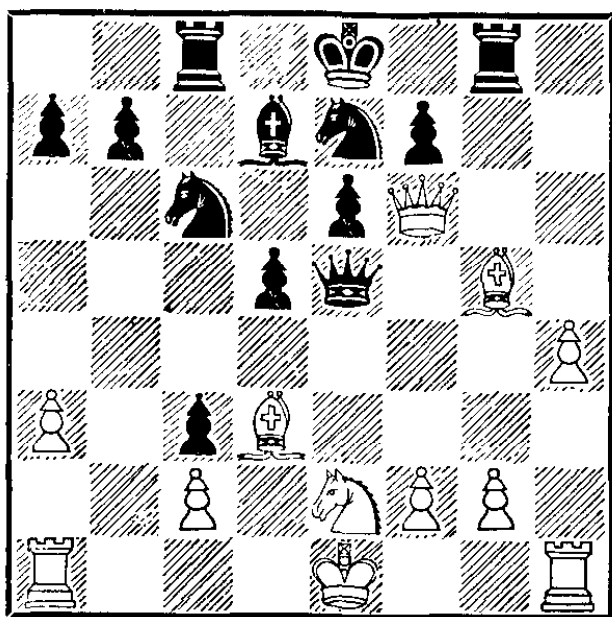
*Y. Geller*

*A. Sokolsky*

White

Black

- |           |        |
|-----------|--------|
| 1 P—K4    | P—K3   |
| 2 P—Q4    | P—Q4   |
| 3 Kt—QB3  | B—Kt5  |
| 4 P—K5    | P—QB4  |
| 5 P—QR3   | B×Ktch |
| 6 P×B     | Kt—K2  |
| 7 Q—Kt4   | P×P    |
| 8 B—Q3    | Q—B2   |
| 9 Kt—K2   | P×P    |
| 10 Q×KtP  | R—Kt1  |
| 11 Q×RP   | Q×P    |
| 12 B—KB4  | Q—B3   |
| 13 P—KR4  | QKt—B3 |
| 14 B—KKt5 | Q—K4   |
| 15 Q—R6   | B—Q2   |
| 16 Q—B6   | QR—B1  |



- |             |         |
|-------------|---------|
| 17 P—B4     | Q—K6    |
| 18 P—R5     | P—K4    |
| 19 P—R6     | P—K5    |
| 20 B—Kt5    | R×B     |
| 21 P—R7     | B—Kt5   |
| 22 Q×R      | Q—Q7ch  |
| 23 K—B1     | B×Ktch  |
| 24 B×B      | Kt—Q5   |
| 25 P—R8=Qch | Resigns |

What makes this game stand out?

An interestingly played opening. Until this encounter instead of the move 8 B—Q3 usually 8 Q×KtP was played but after 8 . . . R—Kt1 9 Q×RP, Q—B2 10 Kt—K2 it was difficult for White to activate his K-Bishop.

And also the bold plan of attack with the KR-Pawn while the King remains in the centre.

And the tactical resourcefulness, thwarting in the finale all of Black's attempts to get any counterchances.

In the following game Geller encounters one of the leading foreign players.

## SICILIAN DEFENCE

Stockholm International Tournament, 1952

*Y. Geller*

*W. Unzicker*

White

Black

- 1 P—Q4

- P—Q4

- |          |       |
|----------|-------|
| 2 P—QB4  | P—QB3 |
| 3 Kt—KB3 | Kt—B3 |
| 4 Kt—B3  | P×P   |
| 5 P—K4   | ....  |

This gambit was elaborated by Tolush, Lilienthal, Petrosyan and Bondarevsky. Geller pointed out that "it is difficult to say anything about the correctness of this sacrifice, for the last word on this variation has not been said as yet. In any case, this gambit leads to an interesting game that has been little investigated."

5 . . . . .	P—QKt4
6 P—K5	Kt—Q4
7 P—QR4	P—K3
8 P×P	. . . . .

The simple 8 B—K2 is also possible here, as happened in Geller's games with Smyslov at the 18th U.S.S.R. Championship and at the Budapest International Tournament (1952).

8 . . . . .	Kt×Kt
9 P×Kt	P×P
10 Kt—Kt5	B—Kt2
11 Q—R5	P—Kt3
12 Q—Kt4	B—K2
13 B—K2	Kt—Q2
14 B—B3	. . . . .

This strong move was recommended by Lilienthal and Petrosyan.

It isn't easy for Black to defend himself.

14 . . . . .	Q—B2
15 Kt—K4	Kt—Kt3
16 B—R6	KR—Kt1?

Should play here 16 . . . Kt—Q4 with a keen struggle.

17 B—Kt5	B×Kt
18 B(B)×B	Kt—Q4

19 B×Kt	P×B
20 B×B	Q×B
21 O—O	. . . . .

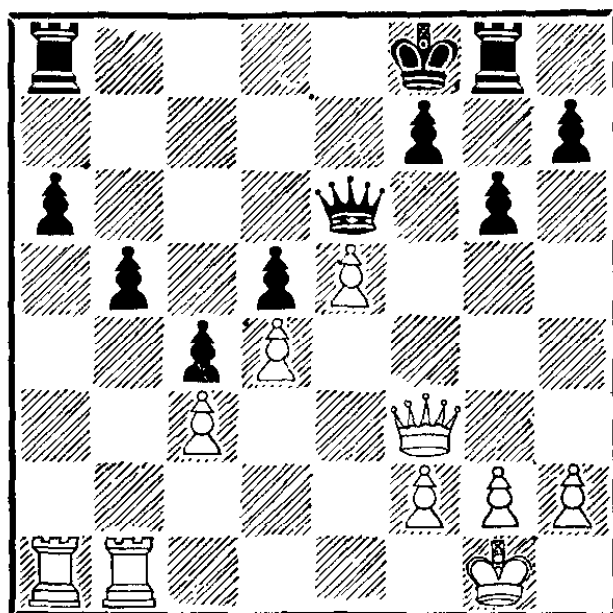
Although Black has an extra Pawn, his situation is a difficult one since his Rooks are disunited and the King can't castle.

21 . . . . .	K—B1
22 KR—Kt1	P—QR3
23 Q—B3!	. . . . .

The natural 23 R×KtP, P×R 24 R×Rch, K—Kt2 25 R×Rch, K×R doesn't give White anything.

23 . . . . .	Q—K3
--------------	------

This only brings defeat nearer. More tenacious is 23 . . . K—Kt2 24 Q×P, KR—Q1 25 Q—K4, Q—K3.



24 Q—B6!	. . . . .
----------	-----------

The decisive move. If now comes 24 . . . Q×Q 25 P×Q, P—Kt4 then 26 R×KtP, R—Kt3 27 R×RP!

24 . . . . .	Q—B1	playing with an extra Rook.
25 P—B4	Q—Kt2	
26 R—R5	K—K1	27 . . . . . P—Kt5
27 R(Kt)—R1 . . . . .		28 P×P Q×P
		29 R×QP Q—Kt2
In substance White is	30 P—K6	Resigns

\* \* \*

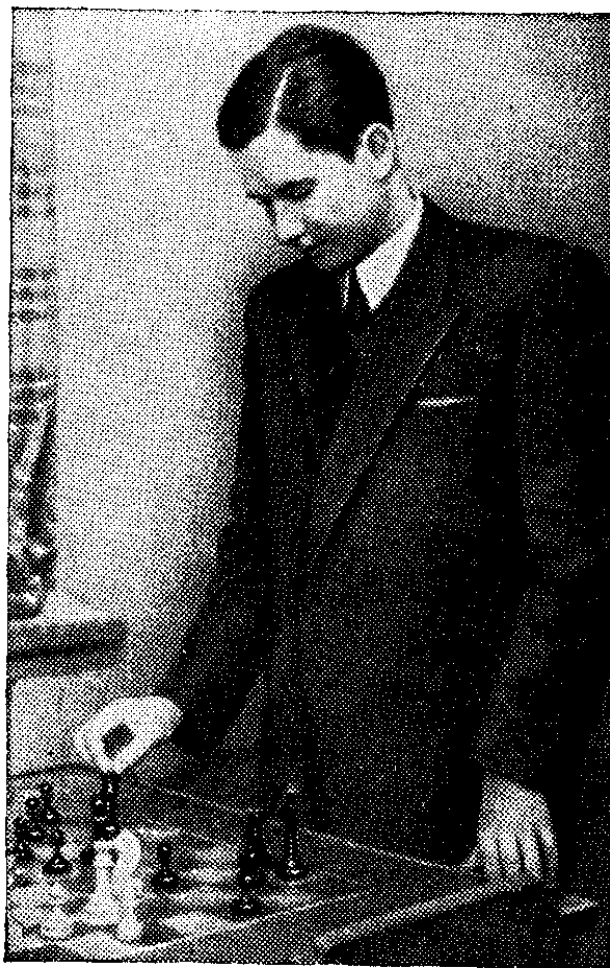
The crowded hall is flooded with light. The pieces on the demonstration boards move slowly. A murmur runs through the hall as a game becomes more and more tense, as new threats arise and are effectively refuted.

The gaze of the spectators is drawn time and again to the game where one attack follows another in swift succession, where unexpected manoeuvres lead to unusual and involved positions. That game is being played by Grandmaster Geller.

### PAUL KERES

In 1935 reports about the fine showing of Paul Keres, a 19-year-old Estonian master, began to appear in chess publications all over the world. It was clear from these reports that a gifted player with a big future had appeared on the horizon.

Keres displayed originality in each of his games. Playing Black, he used a combination of Nimzovich's Defence and the Dutch Defence. (1 P—Q4, P—K3 2 P—QB4, B—Kt5ch 3 Kt—B3, P—KB4), and when playing White he essayed the forgotten King's Gambit without hesitation. He enriched each opening with new ideas; in this respect his experience in correspondence tournaments stood him in good stead, for they developed his ability to make deep and precise analyses.



Grandmaster Paul Keres

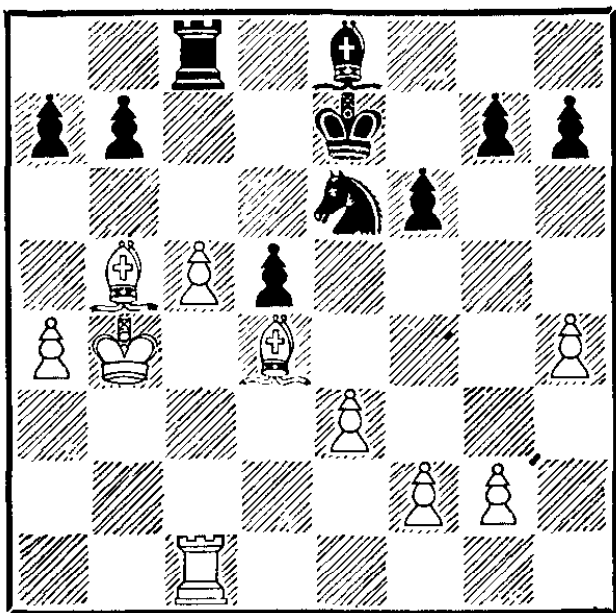


It was in the middle game, however, that Keres' talent displayed itself most. Here sparkling combinations, often totally unexpected by his opponents, arose. The games became tense and involved, but he made his way confidently through dizzying combinations, and won.

It was natural that a player with such gifts should soon win important tournaments. Already in 1936 Keres took first prize in several big tournaments, demonstrating superior tactical abilities.

In the encounter with Keres at the Nauheim Tournament in 1936 the brilliant tactician Alekhine played 34 R—QB1, strengthening his position still more, though it was sufficiently strong as it was.

*Keres*



*Alekhine*

Unexpectedly Keres replied  
34 . . . . . P—QKt3!!

Numerous entangled variations have to be figured out in order to make this move, and to find it one must have a striking fantasy. White's reply is not only evident

but also forced, since Black is preparing to attain a winning position by carrying out the threat 35 . . . P—R4ch. It also should be taken into consideration that it is bad to play 35 P—B6, Kt×B 36 P×Kt, K—Q3.

35 P×P	R×R
36 P—Kt7	Kt—Q1!

Forcing 37 P—Kt8=Q, otherwise White simply loses the Pawn and Black easily wins.

37 P—Kt8=Q	Kt—B3ch
38 B×Kt	R—Kt8ch
39 K—R5	R×Q
40 B×QP	K—Q3

Black won the exchange as a result of a beautiful combination. He cannot feel himself entirely safe, however, since his opponent's two Bishops will cause him plenty of trouble.

41 B—B4	K—B2
42 P—Kt4	B—B3
43 P—Kt5	K—Kt2
44 P—B4	. . . . .

Alekhine, having already a sure draw, continues to attack.

Keres has to exert a lot of effort to save himself.

44 . . . . . P×P  
 45 RP×P R—K1  
 46 P—B5 B—K5  
 47 B—K6 . . . . .

Of no avail is also 47 P—B6, P×P 48 P×P, R—KB1 49 P—B7, B—Kt3 50 B—B5, R×P with a draw.

47 . . . . . R—KB1!

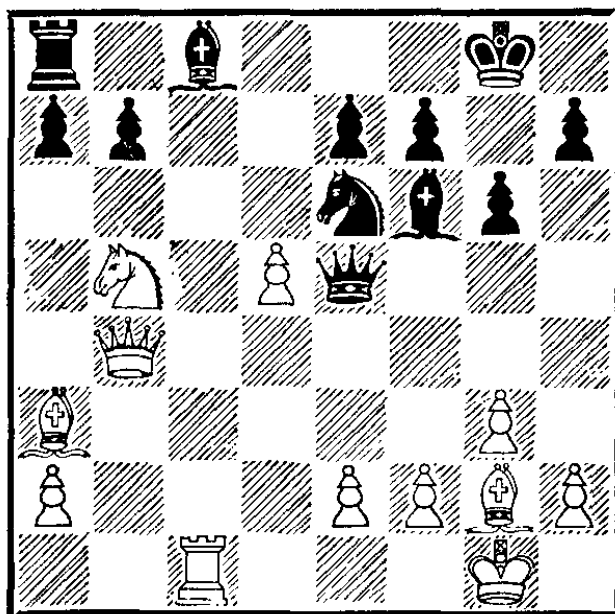
Avoiding the Alekhine trap 47 . . . P—Kt3 48 P—B6! R×B 49 P—B7 and the Pawn queens.

48 B×KtP R×Pch

The return sacrifice of the exchange provides a draw, whereas the hasty 48 . . . B×P? leads to defeat because of 49 B—Q4ch.

In the end-game with opposite-coloured Bishops the players agree to a draw several moves later.

The discreet Flohr played against Keres the natural 19 . . . P—QR3 in the following position of their encounter at the International Tournament in Semmering-Baden, 1937.



Flohr didn't even dream that this move would cause his immediate rout.

20 Kt—R7!! . . . . .

Black now suffers material loss. If 20 . . . R×Kt then 21 R×Bch, Kt—B1 22 Q—Kt6 and Black loses his Rook.

20 . . . . . Kt—Q5  
 21 R×Bch R×R  
 22 Kt×R Q×KP  
 23 P—R4 Kt—B4  
 24 Q—K4 Resigns

The combinative art of Keres emerged in all its splendour in the following game.

## SICILIAN DEFENCE

International Team Tournament, 1935

P. Keres W. Winter

White Black

1 P—K4 P—QB4  
 2 Kt—KB3 Kt—KB3  
 3 P—K5 Kt—Q4

4 Kt—B3 P—K3  
 5 Kt×Kt P×Kt  
 6 P—Q4 P—Q3  
 7 B—Kt5 Q—R4ch  
 8 P—B3! BP×P  
 9 B—Q3! . . . . .

Keres doesn't stop at any sacrifice in his drive to set up an attack against the Black King.

9 . . . . . P × BP  
10 O—O P × KtP

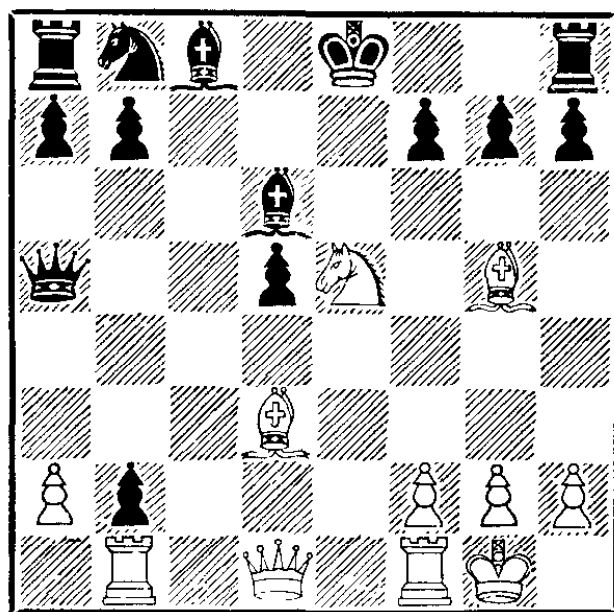
Black is carefree and doesn't think about developing his pieces. He should play here 10 . . . Kt—B3, and on 11 R—K1 reply with 11 . . . B—K3.

11 R—Kt1 P × P?

Meets with the wishes of White to open up files for an attack.

The correct move is 11 . . . B—K3, and if 12 R × P, then 12 . . . Q—B2.

12 Kt × P B—Q3



Now comes an energetic, decisive attack.

13 Kt × P!	K × Kt
14 Q—R5ch	P—Kt3
15 B × Pch!	P × B
16 Q × R	B—KB4
17 QR—K1	B—K5
18 R × B!	P × R
19 Q—B6ch	Resigns

We have spoken so far only about one aspect of Keres' play—his combinative gifts. With the years his positional skill also developed; in this sphere, too, Keres has registered significant results.

Within some two years after his debut in an international tournament, he gained the reputation of being a grandmaster with a splendid mastery of all the fine points of positional struggle. It was enough for his opponents to make an insignificant error for Keres to execute a resourceful plan to exploit it.

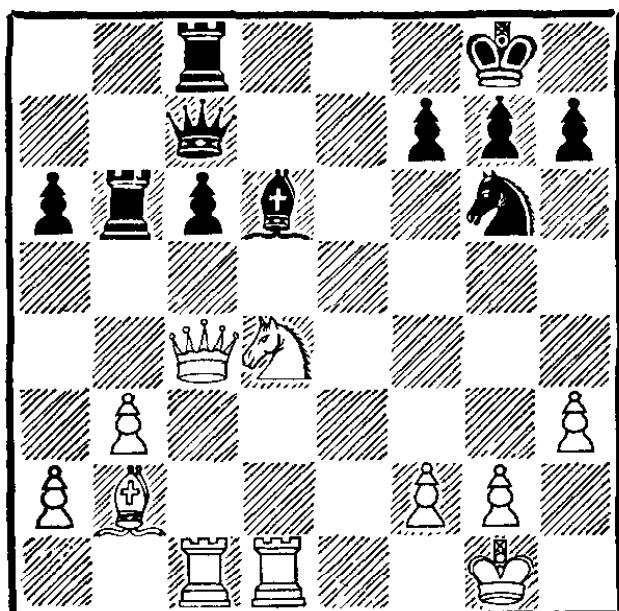
A dangerous underestimation of the importance of manoeuvring play and a striving to win by technical superiority made itself apparent already at that time, however. This tendency which, like in the case of Flohr, arose under the influence of professional chess appearances, gradually changed Keres' style.

In 1938, when the world's eight best players met at an important tournament in Holland, Keres tied for first with Fine. This was a somewhat unexpected but nonetheless convincing performance.

The following year, Keres confidently defeated Dr. Euwe, the former world champion, in a match, giving fresh confirmation of his high standard of play.

At the International Grandmasters Tournament in the Netherlands, 1938, Capablanca played the French Defence against Keres not so well and got into a tight spot. The following position arose after Black's 21st move:

*Capablanca*



*Keres*

Keres brilliantly exploited all the possibilities. There followed:

22 Kt—K6!      Q—Kt1

The best defence. Loses:  
22 . . . B—R7ch 23 K—R1,  
P×Kt 24 Q×Pch, K—R1  
25 R—Q7. Also bad is 23 . . .  
Kt—K4 24 B×Kt, Q×B 25  
Kt—B5 with the decisive ad-  
vantage on White's side.

23 Kt—Kt5! . . . .

Black gets tactical chances  
with 23 Kt×P, B—K4!

23 . . . . R—Kt2

24 Q—KKt4 . . . .

But not 24 Q×RP, B—B5.  
Now there threatens 25 R×B.

24 . . . . B—B5

25 R—B4      R—Kt4

Even Capablanca didn't  
sense the danger. More tena-  
cious is 25 . . . B×Kt.

26 Kt×BP!      R—K1

Black counted on 26 . . .  
R—B1, and didn't see 27 Kt—  
Q6!

27 P—Kt3      Q—B1

Or 27 . . . B×P 28 P×B,  
Q—R2ch 29 R(B)—Q4, Q×Kt  
30 R—Q7, R—K2 31 R—Q8ch,  
R—K1 32 Q—B8 with a very  
strong attack.

28 R×B      Q×Q

29 R×Q      K×Kt

30 R—Q7ch . . . .

The rest is clear:

30 . . . . R—K2

31 R×Rch      K×R

32 B×P      R—QR4

33 P—QR4      R—QB4

34 R—Kt4      K—K3

35 K—Kt2      P—KR4

36 R—QB4      R×R

37 P×R      K—Q3

38 P—B4      Resigns

Since 1940, when Estonia became part of the U.S.S.R., Paul Keres has competed in many Soviet tournaments. He took fourth place in the 12th U.S.S.R. Championship in 1940 and second place in the match-tournament for the title of absolute champion of the U.S.S.R. in 1941.

He played magnificently in the 15th, 18th and 19th U.S.S.R. championships, winning the title in fine style. His strong and precise performance in the tournament of leading Soviet players in Pjarnu in 1947 put him at the top there too.

His appearances in the U.S.S.R. championships of 1948, 1949, 1952 and 1955 were less successful. The shortcomings we have already mentioned prevented the talented grandmaster from making full use of his potentialities.

Particularly noteworthy among the successes attained by Keres in recent years is his score of  $13\frac{1}{2}$  points out of 14 in the world team championship in Amsterdam in 1954.

A new upswing in his career had begun. He again played with a great desire to win, boldly seeking complications and carrying out excellent combinations.

Here is a game from the 1954 world team championship.

### SICILIAN DEFENCE

*P. Keres*      *J. Sajtar*

White              Black

1 P—K4	P—QB4
2 Kt—KB3	P—Q3
3 P—Q4	P×P
4 Kt×P	Kt—KB3
5 Kt—QB3	P—QR3
6 B—KKt5	QKt—Q2

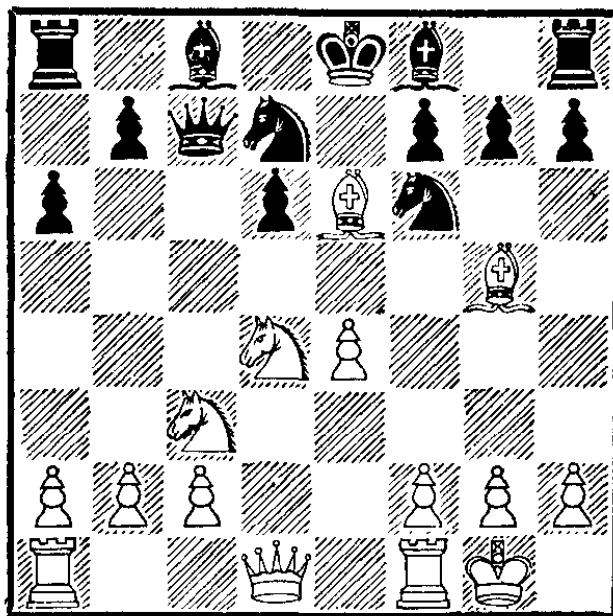
Better is 6... P—K3, leaving the deployment of Black's Q-Knight indeterminate.

7 B—QB4	P—K3
8 O—O	Q—B2

Black is complacent and doesn't feel that Keres has already prepared a combination-attack entailing a sacrifice.

He should play 8... P—R3 with the intention of continuing after 9 B—R4 with 9... Kt—K4 10 B—QKt3, Kt—Kt3, etc.

9 B×KP! . . . .



The Bishop sacrifice gives White a very dangerous attack.

9 . . . . . P × B  
10 Kt × P Q—B5

In the case of 10 . . . Q—Kt1 the advance 11 Kt—Q5 gives White a decisive attack, for instance: 11 . . . Kt × Kt 12 P × Kt or 11 . . . K—B2 12 B × Kt, Kt × B 13 Kt—Kt5ch.

11 Kt—Q5 . . . . .

The simple 11 Kt × B and 12 Q × P are stronger. White has three Pawns for a piece; the position of Black's King is a matter of grave concern.

11 . . . . . K—B2

Also possible is 11 . . . Kt × Kt 12 P × Kt, K—B2 (but not 12 . . . Kt—K4 because of 13 P—QKt3). Here too White retains a dangerous attack after 13 P—QKt3, Q—B6 14 R—K1 or the immediate 13 R—K1.

12 B × Kt K × Kt

In the case of 12 . . . Kt × B 13 P—QKt3, as was pointed out

by Flohr, Black can put up a tenacious resistance by 13 . . . Q × Rch and 14 . . . B × Kt. Instead of 13 P—QKt3 White is compelled to play 13 Kt—Kt5ch, but then events do not take place in such a forced manner and it isn't easy for White to show the power of his attack.

13 B—B3! . . . . .

If now 13 . . . K—B2, then 14 Q—R5ch, P—KKt3 (14 . . . K—Kt1 15 Q—K8 with mating threats) 15 Q—B3ch, K—Kt1 16 Kt—B6ch! and White wins. Black has no longer any defence.

13 . . . . . Kt—B3  
14 B × Kt P × B  
15 Kt—Kt6 Q—B3  
16 Kt × R . . . . .

White is the exchange to the good. Also possible is 16 Q—Q5ch.

16 . . . . . B—K2  
17 P—QR4 P—Kt3  
18 Q—Q5ch K—Q2  
19 R—R3 B—Q1  
20 Kt × Pch! Resigns

The author of valuable studies of openings and the end-game, Paul Keres is justly considered one of the foremost theorists of our time. His analytical skill is universally recognized.

To help meet the needs of the mass chess movement in Soviet Estonia for chess literature in the Estonian language, Keres has written a popular textbook and an exhaustive manual on the theory of openings. Both books have been translated into Russian.

Another major analytical work is his *Match-Tournament for the World Champonshp* (1948).

## VICTOR KORCHNOI

Victor Korchnoi was born in Leningrad in 1931. He learned chess at the age of seven, and soon after was playing in family "tournaments."

In 1944 he entered the chess club at the Leningrad Palace of Young Pioneers, where he made quick progress, winning first-category rating two years later.

His first big success came in the U.S.S.R. Junior Championship of 1947. He played many of his games in fine combinational style and finished at the top of the table. He was one of the prize-winners in the U.S.S.R. Junior Championship of 1948.

In the Leningrad Championship of 1950, where he competed against experienced masters for the first time, Victor Korchnoi took second place. He pocketed  $4\frac{1}{2}$  points in his five encounters with masters.

Already at that time the characteristic features of Korchnoi's playing—his constant striving for the initiative, his tactical inventiveness and his love of unusual, dizzying combinations—were clearly in evidence. He boldly sought complexities and, as a rule, made more accurate and far-sighted appraisals of entangled positions than his adversaries.

In 1951 Korchnoi was one of the 14 finalists in the All-Russian Chigorin Memorial Tournament; hundreds of thousands of amateurs had competed in the preliminary contests. Korchnoi suffered defeat in the first round of the final, which was held in Leningrad, but he did not lose heart. Continuing the struggle with determination, he qualified for the title of Master.

He first won the right to compete in a U.S.S.R. championship in 1952. In this championship, the 20th, he played against renowned grandmasters on an equal footing and finished in sixth place, with 11 points out of 19.

In the 21st U.S.S.R. Championship (Kiev, 1954), Victor Korchnoi made a brilliant showing: he kept abreast of Grandmaster Averbakh, winner of the tournament, almost to the very end, and tied for second with Grandmaster Taimanov.

This tournament showed that the Leningrad player was successfully adding positional mastery to his combinative skill. Commenting on the game in which he was routed by Korchnoi, Grandmaster Salo Flohr said: "Korchnoi attacked brilliantly in several of his games in Kiev. In his game against me this gifted master showed that he also knows well how to put on positional pressure."

Together with Masters Nezhmetdinov, Kholmov and Furman, Korchnoi represented the Soviet Union at an international tournament of 18 players from nine countries in Bucharest, capital of Rumania, early in 1954. All the Soviet players finished high in the table, while Victor Korchnoi, then 24, captured first place. He went through the tournament with only one defeat; he won ten games and drew six, scoring 13 points.

Original plans, a constant quest for the new, good combinational vision, and a high level of technique are the features of Korchnoi's playing. Sometimes he takes unnecessary risks, underestimates his opponent's defensive resources, and builds too elaborate formations—but all these are growing pains.

The Bucharest Tournament and the subsequent contests showed that in Korchnoi the Soviet chess world had acquired a new aspirant to the title of Grandmaster.

In 1953 F.I.D.E. conferred the title of International Master on him. At about the same time he graduated from the Department of History at Zhdanov University in Leningrad. In 1956, after Korchnoi had chalked up a number of new victories in tournaments and matches both in the U.S.S.R. and abroad, F.I.D.E. made him an International Grandmaster.

The following game is typical of Korchnoi's style.

## SICILIAN DEFENCE

21st U.S.S.R. Championship, 1954

*V. Korchnoi*

*Y. Geller*

White

Black

1 P—K4	P—QB4
2 Kt—KB3	Kt—QB3
3 P—Q4	P×P
4 Kt×P	Kt—B3
5 Kt—QB3	P—Q3
6 B—KKt5	P—K3
7 Q—Q2	B—K2
8 O—O—O	O—O
9 P—B4	P—K4

How is Black to play here?  
Since the continuation 9 . . .  
Kt×Kt 10 Q×Kt, Q—R4

11 P—K5! provides White convenient play, Geller is trying to find other paths.

10 Kt—B3 . . . .

In the Kotov-Geller encounter in the Grandmasters' Tournament in Switzerland in 1953 the game continued 10 Kt×Kt, P×Kt 11 P×P, P×P 12 Q×Q, R×Q with about an even game.

10 . . . . B—Kt5

Romanovsky recommended  
re the sharp continuation



10 ... P×P 11 Q×BP, B—K3 and pointed out that after 12 B×Kt, B×B 13 Q×QP, Q—R4 Black obtains chances for an attack.

11 P—KR3 . . . .

This is characteristic of Korchnoi, who is driving at once for keen play. The simple 11 B—K2 is better.

11 . . . . B×Kt  
12 P×B Kt—Q5  
13 P×P . . . .

Again an inexactitude. Better is 13 Q—Kt2.

13 . . . . P×P

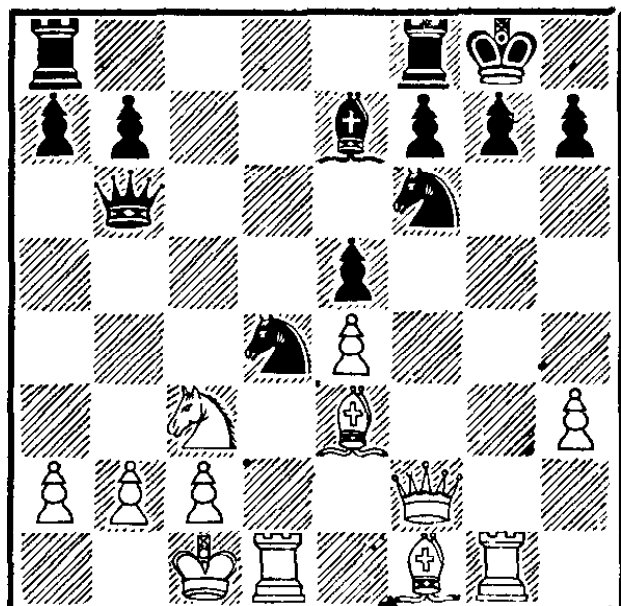
Not, of course, 13 ... Kt×KBP 14 P×Kt!

14 R—Kt1 Kt×KBP?

Now White's idea gets its due. Black should play here 14 ... R—B1, and if 15 B—KR6, then 15 ... P—KKt3 16 B×R, Q×B, receiving real possibilities for an attack against White's King. White's attack that follows is so sudden and energetic that Geller fails to take heed of the dangers that await him.

15 Q—B2 Q—Kt3  
16 B—K3 Kt—Q5  
(See diagram.)  
17 R×Kt! P×R  
18 B×P Q—Q1

After 18 ... Q—K3 19 Kt—Q5, Kt—K1 White can gain advantage by 20 Kt—B7.



19 Kt—Q5 Kt—K1

If 19 ... K—R1, then 20 Kt×B, Q×Kt 21 R×P! K×R 22 Q—Kt3ch, K—R1 23 Q—Kt5 with a decisive attack.

20 Q—Kt3 P—B3

A tenacious resistance can be put up by 20 ... B—R5. Now, however, comes a brilliant combinative finale.

21 B—B4 R—B2

Also bad is 21 ... K—R1 22 Kt—B4 with the threat Kt—Kt6ch.

22 Kt—B4! B—Q3

If 22 ... Q×B, then 23 B×Rch, K×B 24 Q—Kt3ch.

23 B×Rch K×B  
24 Q—Kt3ch K—K2  
25 B×Pch! Resigns

Beautiful game to the very end. There is no escape from mate.

## ALEXANDER KOTOV\*

Alexander Kotov entered the ranks of the country's foremost players in bold fashion after having steadily mounted the classification ladder. He became a first-category player in 1934, and in 1938, at 25, he won the title of Master and qualified for a U.S.S.R. tournament.

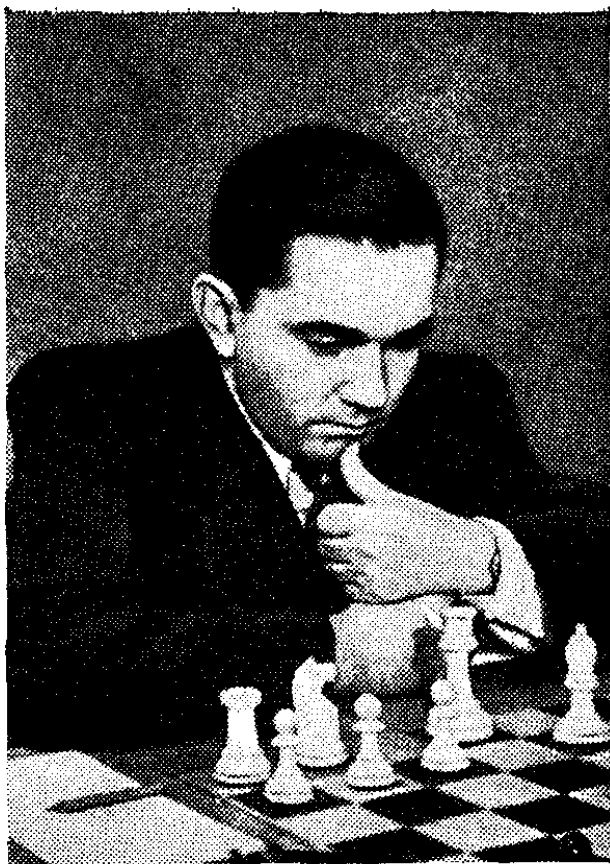
The spring of 1939 is a memorable page in Kotov's chess biography. The 11th U.S.S.R. Championship had started in Leningrad, and Botvinnik, Levenfish and other experienced tournament combatants had calmly taken their places at the boards. The same could not be said of Alexander Ko-

tov. One of the least known of the 18 competitors, he was nervous, not certain of his prowess. But it may well be that none of the others were so eager for battle as he.

Four victories in a row put him into the lead. A tense and unusually thrilling battle followed. Who would be the champion? Botvinnik or Kotov?

By the time the decisive encounters of the last round were reached, the young master had chalked up the same number of points as the world-famous Mikhail Botvinnik. The lots had brought the two leaders together in the last round. Interest in the Kotov v. Botvinnik game ran at fever pitch.

Recalling that important game, Botvinnik says: "Tickets were sold out a day before. When, despite this, the unlucky fans without tickets began gathering at the entrance, the organizers of the championship found an ingenious way out: they set up a demonstration board of the game between the leaders on the river Moika embankment, opposite the building where the tournament was taking place. After one bank of the river quickly became crowded with spectators, the other began to fill up. Traffic came to a standstill. It was an unusually fine



Grandmaster Alexander Kotov

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\* This section was written by V. Ragozin.—*Ed.*

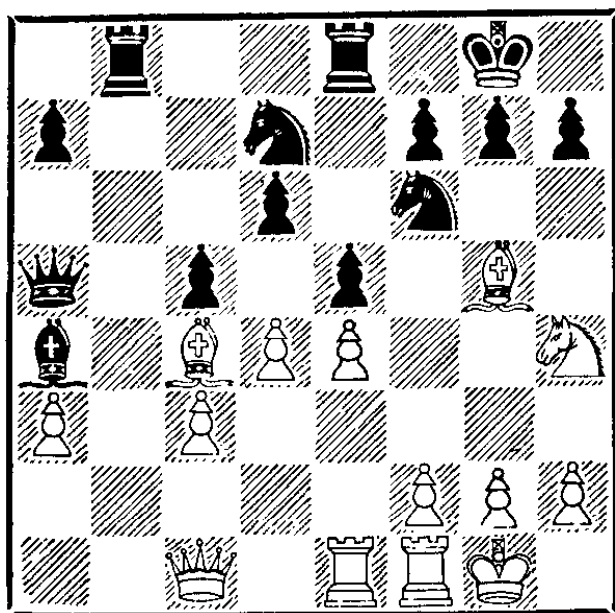
evening, and the fans spent several hours in the open air attentively following the decisive game."

This exciting encounter ended in a victory for Botvinnik. The hero of the 11th U.S.S.R. Championship, however, was undoubtedly Kotov. His brilliant performance was duly recognized: he became the third Soviet player to receive the title of Grandmaster (Botvinnik was the first, in 1935, and Leventish the second, in 1937).

Alexander Kotov was in splendid form in this championship; several of his victories were masterpieces. One of his main characteristics, namely, a fine feeling for the initiative, became clearly apparent.

Here are two examples of smashing attacks by Kotov against experienced masters.

### *Lisitsyn*



### *Kotov*

Being confident in the strength of his position, Lisitsyn plays 17 . . . KP×P.

It is necessary to play 17 . . . B—Kt6 in order to exchange the dangerous Bishop.

18 B×Kt      Kt×B  
19 Kt—B5      R—K4

Only now does Black become aware that his K-side is in danger. He cannot play

19 . . . Kt×P, since 20 R×Kt, R×R 21 Q—Kt5, P—Kt3 22 Q—B6, P×Kt 23 Q×Pch and 24 Q—B6 mate. If, however, 19 . . . R×P, then at once 20 Q—Kt5, winning immediately.

20 Kt×QP(6)      Q×P  
21 Q—B4!      P—Q6

If 21 . . . R—K2, then 22 B×Pch and 23 P—K5 with a decisive attack.

22 R—K3      B—B7  
23 Kt×P      R(K)—K1  
24 P—K5!      . . . .

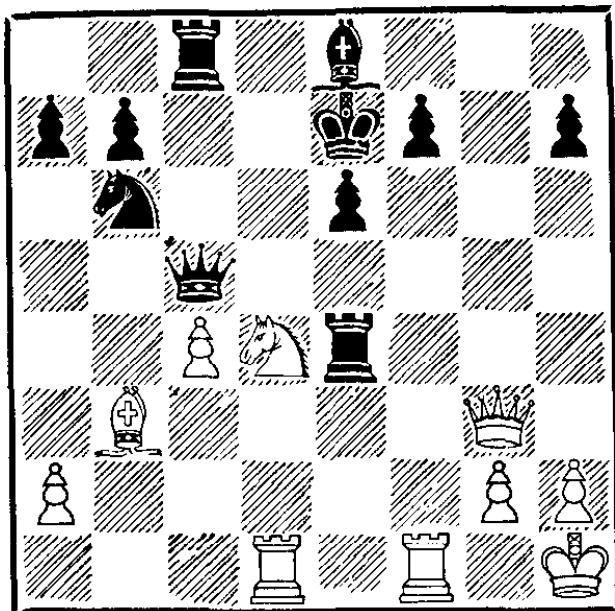
Not being content with simply winning the exchange (24 Kt—Q6ch), Kotov conducts the attack beautifully.

24 . . . .      Q—Q5  
25 Q—Kt5!      Q×B  
26 Kt—R6ch      K—B1  
27 P×Kt      P—Kt3  
28 Kt—B5!      Q—B2  
29 Kt—Q6      R×R  
30 Q—R6ch      K—Kt1

31 Kt×Q      K×Kt  
 32 P×R      K—K3  
 33 P—B7      Resigns

Kotov carries out a pretty combination in this position.

*Yudovich*



*Kotov*

25 R—B5!!      P×R

In case the Queen retreats to Q3 there follows 26 R×Pch, B×R 27 Kt—B5ch, P×Kt 28 Q×Qch, etc. And if 25 . . . Q—B2, after 26 Q—Kt5ch, K—B1 27 Q—R6ch, K—K2 28 Q—B6ch, K—B1 29 Kt×Pch Black has to resign.

26 Kt×Pch      K—B3

Not, of course, 26 . . . Q×Kt 27 Q—Q6 mate.

27 R—Q6ch!      K×Kt  
 28 Q—B3ch      R—B5  
 29 Q—R5ch      K—K5  
 30 B—B2ch      K—K6  
 31 R—Q3ch      Resigns

Inevitable mate in two moves.

When Grandmaster Alexander Kotov suffered a severe setback in the 12th U.S.S.R. Championship in 1940 (he shared next to the last place with Grandmaster Levenfish) many commentators said his previous success had been an accident. They were mistaken, however. In his subsequent appearances Kotov proved that what had been an accident was his poor showing in 1940 and that his victories and progressing skill were a logical expression of the growth of his talent.

One of Kotov's traits is objectivity in appraising his own play and an attentive, critical attitude towards his shortcomings. He realized sooner than many critics that his weak point lay in a predominance of tactical skill over the strategic. Studying his mistakes, he turned time and again to the games of the great masters; he broadened his horizon and conquered his predilection for tactical lines.

Chigorin's diversified playing and outstanding analytical art have exerted a tremendous influence on Kotov. He has analyzed in detail many games played by the famous Russian champion, with a particularly close study of all the games in the match between Chigorin and Tarrasch in 1893,

Owing to the war Kotov had to postpone verification of the results of his painstaking study and stern criticism of himself. During the difficult war years he worked as an engineer at a factory in Moscow. In 1944 he was decorated with the Order of Lenin for his excellent work.

In 1945 the Soviet Union's leading players inscribed another glorious page in chess annals when they scored a  $15\frac{1}{2}$ - $4\frac{1}{2}$  victory over the United States team in a radio match. Grandmaster Kotov won both his games against Grandmaster Kashdan. In these games Kotov tested his new and deeper conception of chess struggle and came forth for the first time as a big chess strategist. This can be seen from the following game.

### GRUENFELD DEFENCE

*A. Kotov*

*I. Kashdan*

White

Black

1 P—Q4	Kt—KB3
2 P—QB4	P—KKt3
3 Kt—QB3	P—Q4
4 Kt—B3	B—Kt2
5 Q—Kt3	P—B3

The more widespread continuation here is 5 . . . P×P 6 Q×BP, O—O 7 P—K4 and further B—Kt5 or KKt—Q2 with a complicated position, which has not been solved as yet either by practical players or analysts.

6 B—B4	O—O
7 P—K3	P×P
8 B×P	QKt—Q2
9 O—O	Kt—Kt3
10 B—K2	B—K3
11 Q—B2	QKt—Q4
12 B—K5	B—B4
13 Q—Kt3	Q—Kt3
14 Kt—Q2!	. . . .

A deep appraisal of the position. Kotov agrees to the exchange of Queens, taking into account the better deployment of his pieces and the weakness of Black's Q-side.

14 . . . .	Q×Q
15 Kt×Q	QR—Q1
16 Kt—R5!	. . . .

A splendid spot for the Knight, which fetters Black's Pawns on the Q-flank.

16 . . . .	B—B1
17 B—B3	P—R4

In the Capablanca-Flohr game at Semmering-Baden (1937) the latter played 17 . . . P—K3 and on 18 P—QR3 continued Kt—Q2? which led after 19 Kt×Kt, KP×Kt 20 B—B7 to the loss of the exchange.

18 P—KR3	Kt—R2
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Now White can reply with 19 B×B, K×B 20 Kt×Kt,

P×Kt 21 QR—B1, retaining a small but clear advantage.

Kotov avoids simplification and soon attains considerable positional superiority.

19 B—R2      Kt—Kt4  
20 B—Q1      . . . .

White forestalls his opponent's counterplay. In the case of 20 B—K2, for instance, there can follow 20 . . . P—K4 21 P×P, Kt×Kt 22 P×Kt, R—Q7 with the initiative in Black's hands.

20 . . . .      P—QB4  
21 B—QKt3      Kt×Kt  
22 P×Kt      P—Kt3?

An inexactitude which Kotov skilfully exploits.

The correct move is 24 Kt—K5, bringing up the Knight to the battle scene.

23 Kt—B6      R—Q2  
24 P—B3      . . . .

A tempting move is 24 Kt—K5, which compels 24 . . . B×Kt and White obtains two strong Bishops.

The text move, however, is still stronger. White limits the possibilities of the opposing Knight, while the threat Kt—K5 still remains.

24 . . . .      B—QR3  
25 Kt—Kt8!      R×Kt  
26 B×R      B×R  
27 K×B      Kt—K3  
28 R—Kt1      . . . .

Unquestionably White has positional superiority in the

form of a strong centre and active Bishops. It is difficult for Black to set up any counterplay.

28 . . . .      P×P  
29 BP×P      R—Kt2  
30 B—Kt3      P—QKt4  
31 R—B1      P—R4

Black wishes to make the most of his extra Pawn on the Q-side, which is his last chance.

32 R—B8ch      K—R2  
33 K—K2      P—QR5  
34 B×Kt!      P×B  
35 R—QKt8!      . . . .

Destroys all the illusions Kashdan may have harboured. The struggle concludes in a technically won end-game.

35 . . . .      R×R  
36 B×R      P—Kt5  
37 K—Q3      B—R3  
38 P—B4      . . . .

That is the point. Black's Bishop cannot escape from his prison and Black cannot avoid defeat.

38 . . . .      P—Kt4  
39 P—Kt4      RP×P  
40 RP×P      P×P  
41 P×P      Resigns

Black has no defence against the loss of a Pawn on the Q-side, after which White easily wins by shifting his King to Q7.

Kotov's strategically clear play in this game deserves high praise.

Alexander Kotov's critical attitude towards himself has helped him to avoid his early mistakes. In recent years he has developed his capabilities to the full. He placed fourth in the big international tournament in Stockholm, tied for first with Bronstein in the 16th U.S.S.R. Championship, and scored good results in other important competitions, among them the Moscow v. Budapest Match-Tournament in 1949 and team championships of the Central Council of Trade Unions.

Winning general recognition, Grandmaster Kotov has emerged as one of the leading players in the world. He registered big victories at the international tournaments in Venice in 1950 and in the Stockholm Interzonal Tournament of 1952, where he piled up 16 1/2 points out of a possible 20 and outstripped Petrosyan and Taimanov, who tied for second place, by three points.

Soviet chess fans highly appreciate the bold and diversified playing of this talented Grandmaster. They know that Kotov, like Chigorin, has no use for draws without a struggle, that he seeks and finds concealed possibilities in each position.

Alexander Kotov is the author of a number of books on chess.

The following two games will show how he handles positions of totally different types. (The annotations are Kotov's.)

### KING'S INDIAN DEFENCE

Stockholm International Tournament, 1952

*A. Kotov*

*G. Barcza*

White

Black

1 P—Q4	Kt—KB3
2 P—QB4	P—KKt3
3 Kt—QB3	B—Kt2
4 P—K4	P—Q3
5 P—KKt3	O—O
6 B—Kt2	P—K4
7 KKt—K2	P×P
8 Kt×P	Kt—B3
9 Kt—B2	B—K3

In the Steiner-Geller encounter at the same tournament Black played better:

9 . . . Kt—K4. The exchange of the white-squared Bishops does not improve Black's position.

10 P—Kt3	Q—Q2
11 O—O	B—R6
12 P—B3	B×B
13 K×B	P—QR3
14 B—Kt2	Kt—R2

Barcza prevents White from capturing his Q4-square, but the Knight on R2 is badly placed.

15 Q—Q2	P—QKt4
16 Kt—K3	P—B3

17 QR—Q1      QR—Q1  
18 Kt—K2!      . . . .

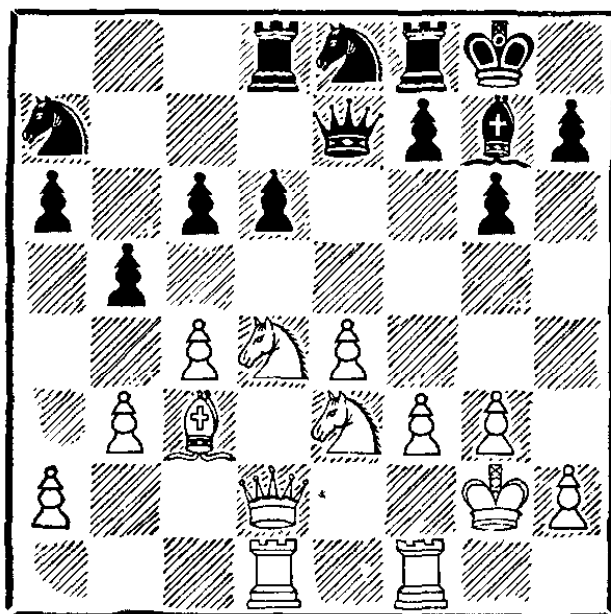
The beginning of a quick manoeuvre in preparation for a telling combination. There threatens 19 Q—R5, Q—Kt2 20 P—K5!, and Black's K-Knight has no place to advance (20 . . . Kt—R4 21 P—KKt4).

18 . . . .      Q—B2  
19 B—B3      Q—K2

Losing lines are 19 . . . R—Q2 20 Q—Kt2, Q—Q1 21 Q—R3 or 20 . . . Kt—K1 21 B×B, Kt×B 22 Kt—Kt4.

20 Kt—Q4      Kt—K1

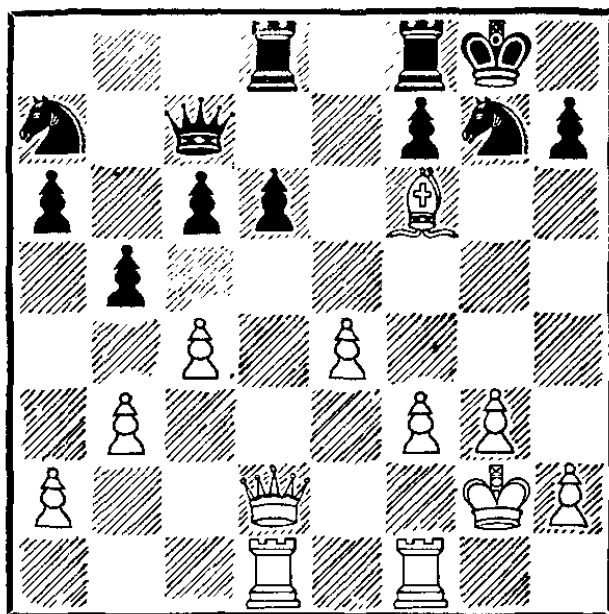
It seems that Black succeeds in defending himself against the lethal blow 21 Kt—B5. But this too doesn't help, for White now carries out a decisive combination with the sacrifice of a piece.



21 Kt(Q)—B5! P×Kt  
22 Kt×P      Q—B2

A losing move is 22 . . . Q—K3 since 23 B×B, Kt×B 24 Q—Kt5, Q—K4 25 Kt—R6ch! K—R1 26 Q×Q, P×Q 27 R×R, R×R 28 Kt×Pch and 29 Kt×R.

23 Kt×B      Kt×Kt  
24 B—B6!!      . . . .



A pretty move preventing the KB-Pawn from moving.

24 . . . .      K—R1

If 24 . . . Kt—K3, then 25 P—B4! KR—K1 (25 . . . P—R3 26 P—B5, Kt—Kt4 27 B×Kt, P×B 28 Q×Pch with a quick mate) 26 P—B5, R—Q2 27 R—B4, P—R3 28 R—Kt4ch, K—R2 29 Q×Pch, K×Q 30 R—R4 mate.

25 Q—Kt5      R—KKt1  
26 P—KR4      . . . .

Simple and powerful. There is no defence against the advance of the KR-Pawn to R6.

26 . . . .      QR—K1



27 P—R5      R—K4  
 28 B×R      P×B  
 29 Q—B6!      . . . .

The Queen takes the place of the Bishop in pinning Black's pieces.

29 . . . .      Kt—B1  
 30 P—R6      Kt—K2  
 31 R—Q2!      Resigns

Black has no defence against the decisive breakthrough of White's Rook on Q8.

There might have been this ending: 31 . . . P×P 32 R(B)—Q1, P×P 33 P×Ktch, R×P 34 R—Q8ch, Kt—Kt1 35 R×Ktch, K×R 36 Q—Q8ch, Q×Q 37 R×Q mate.

## KING'S INDIAN DEFENCE

International Tournament, Switzerland, 1953

*Y. Averbakh*      *A. Kotov*

White      Black

1 P—Q4      Kt—KB3  
 2 P—QB4      P—Q3  
 3 Kt—KB3      QKt—Q2  
 4 Kt—B3      P—K4  
 5 P—K4      B—K2  
 6 B—K2      O—O  
 7 O—O      P—B3  
 8 Q—B2      R—K1  
 9 R—Q1      B—B1

An interesting system of development employed several times at that tournament. Black develops his pieces on the lines of several variations in Philidor's Defence.

10 R—Kt1      P—QR4  
 11 P—Q5      . . . .

White closes up the centre, taking advantage of the fact that his opponent cannot reply with 11 . . . P—B4, for it would weaken his QKt4-square.

11 . . . .      Kt—B4  
 12 B—K3      Q—B2  
 13 P—KR3      B—Q2  
 14 QR—B1      P—KKt3  
 15 Kt—Q2      QR—Kt1  
 16 Kt—Kt3      . . . .

This allows Black to shut in the position on the Q-side and launch a driving attack on the other flank. It is better here to prepare for a Pawn offensive by playing 16 P—QKt3 and then 17 P—R3 and P—QKt4.

16 . . . .      Kt×Kt  
 17 Q×Kt      P—B4  
 18 K—R2      K—R1  
 19 Q—B2      Kt—Kt1  
 20 B—Kt4      Kt—R3  
 21 B×B      Q×B  
 22 Q—Q2      Kt—Kt1  
 23 P—KKt4      P—B4  
 24 P—B3      . . . .

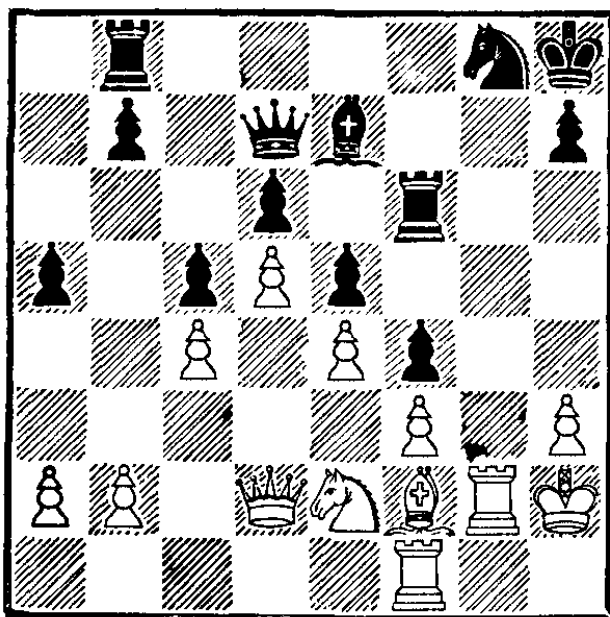
Weakens the position on the K-flank. The correct move-

here is 24 Q—K2, retaining defensive chances.

24 . . . .	B—K2
25 R—KKt1	R—KB1
26 QR—B1	R—B2
27 KtP×P	P×P
28 R—Kt2	. . . .

This natural move leads to an interesting position, where-in Black carries out an unexpected combination. By the way, it is difficult for White to repulse his opponent's offensive with other continuations too.

28 . . . .	P—B5!
29 B—B2	R—B3
30 Kt—K2	. . . .



This fully understandable aim to defend the KR-Pawn through 31 Kt—Kt1 leads to the immediate smash-up of White's position. Another defence measure, 30 R(Kt)—Kt1, leads to defeat after 30 . . . R—R3 31 R—Kt4, R—R4 and 32 . . . Kt—R3,

30 . . . . Q×Pch!

The sacrifice of a Queen for a Pawn is an extremely rare thing in tournament practice.

31 K×Q	R—R3ch
32 K—Kt4	Kt—B3ch
33 K—B5	Kt—Q2

Despite White's tremendous material advantage he is not able successfully to repulse Black's threats. In this position 33 Kt—Kt5 is a still simpler win.

34 R—Kt5	R—B1ch
35 K—Kt4	Kt—B3ch
36 K—B5	Kt—Kt1ch

Being in time trouble Black decides to repeat moves without changing the situation, in order to be able to figure out more exactly the variations.

37 K—Kt4	Kt—B3ch
38 K—B5	Kt×QPch
39 K—Kt4	Kt—B3ch
40 K—B5	Kt—Kt1ch
41 K—Kt4	Kt—B3ch
42 K—B5	Kt—Kt1ch
43 K—Kt4	B×R

After this Black's threats are irresistible, for instance: 44 Kt—Kt3, B—K2 45 Kt—R5 (or 45 R—R1, Kt—B3ch 46 K—Kt5, R—Kt3ch 47 K—R4, Kt×Pch) 45 . . . Kt—B3ch 46 Kt×Kt, R(B)×Kt with inevitable mate; 44 Kt×P, B×Kt and Black wins.

Neither can White save himself by 44 B—Kt3, Kt—B3ch

45 K—B5, Kt—K1ch 46 K×B,  
R—Kt1ch 47 K×R, Kt—B3!  
with mate in two.

In the case of 44 R—KR1!  
R×R 45 K×B (Cannot 45  
Q×QP, in view of 45...  
Kt—R3ch and 46... Kt—  
B2ch) 45... R—R3!, Black's  
attack is triumphant despite  
the shortage of material.

44 K×B            R—B2!

A typical manoeuvre in this  
situation: Black shifts his Rook  
to Kt2, after which the enemy

King finds himself in a mat-  
ing net.

45 B—R4            R—Kt3ch!  
46 K—R5            R(B)—Kt2  
47 B—Kt5            . . . .

He has to give up the Bish-  
op, since there threatens mate  
with Rook on R3.

47 . . . .            R×Bch  
48 K—R4            Kt—B3  
49 Kt—Kt3           R×Kt  
50 Q×QP            R(6)—Kt3  
51 Q—Kt8ch       R—Kt1  
Resigns

## GRIGORI LEVENFISH

Grigori Levenfish (born in 1889) came into prominence in tournaments sponsored by the St. Petersburg Chess Club. He won the title of Master in 1911 and the title of Grandmaster in 1937 when he drew a match with Botvinnik. During his half a century in chess he has played in several dozen major tournaments. His record includes victories over leading players of the world, first prizes in U.S.S.R. championships and high places in international competitions.

He won recognition in his very first appearance in an international tournament, in Karlsbad in 1911. Chess publications abroad noted that he played in the Chigorin style.

Here is the ending of a game from that tournament.

The Levenfish v. Leonhardt game reached this position after Black's 21st move. (See diagram on next page.)

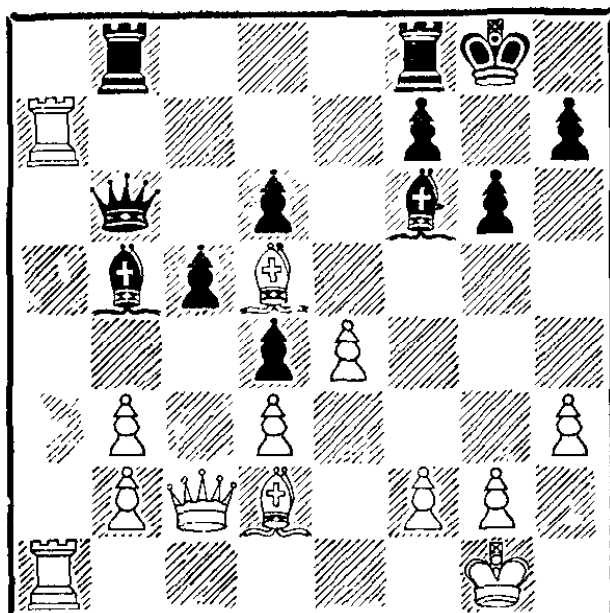
White cleverly intensified his pressure against the KB7-square. There followed:

22 P—QKt4!    P×P  
23 Q—Kt3       B—K1

24 R(7)—R6!    Q—B4

This is the only way that Black can defend his Pawns on Kt5 and Q3, but now White captures also the open QB-file.

25 R—QB1       Q—Kt4  
26 R—R7       . . . .



This is even stronger than 26 R×P.

26 . . . . . K—Kt2  
 27 B—KB4 R—Kt3  
 28 P—Kt4! . . . . .



Grandmaster Grigori Levenfish

An excellent idea. Black's Queen suddenly finds itself trapped.

28 . . . . . B—Q1  
 29 B—B4 Q—B3  
 30 B×BP Q×Rch  
 31 B×Q B×B  
 32 B—R6ch! K—Kt1

Also hopeless is 32 . . . K×B 33 R×B.

33 Q—R4 B—K1

After 33 . . . R—K1 a pretty win is gained by 34 Q—Q7, B—K2 35 R—R8! R×R 36 Q×B, and if 36 . . . P—Q4, then 37 Q—K5.

34 R—Kt7ch K—R1  
 35 Q—R7 Resigns

Levenfish (incidentally, a chemical engineer by training) has written many books on chess as well as studies and articles; he is the author of *The Ninth U.S.S.R. Championship*, *Chess for Beginners*, and *First Book for the Chess Player*, and editor-in-chief of the encyclopaedic *Modern Openings* written by a group of masters.

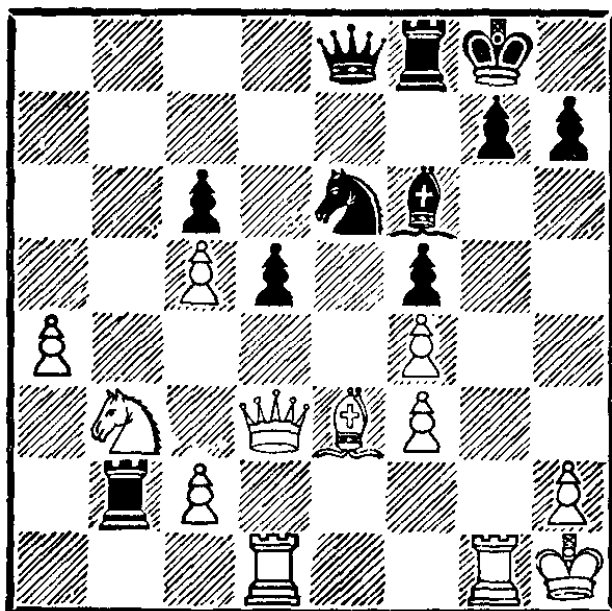
A prominent theorist in openings, Grigori Levenfish has contributed many important improvements in this sphere. He takes a creative approach to each opening, not regarding it as something set and finished; he seeks, and finds,

possibilities of creating new, vital lines. It will suffice to recall his match with Botvinnik in 1937. Even such an expert in openings as Botvinnik rarely managed to gain an advantage in the initial stage of the game.

Levenfish's style in the middle game is universal. He has an excellent command of the methods of positional manoeuvring and a keen grasp of strategy. Many of his fine positional games rank among the best achievements of the Soviet school.

His chief strong point, however, is tactics. A resourceful tactician, he plans complex and disguised combinations, foresees combinational attacks long ahead of time, sets ingenious traps, and conceives combinational blows which at first glance appear impossible. The diagram below is a position from a game with Yudovich at the Eighth U.S.S.R. Championship.

*Yudovich*



*Levenfish*

After Black's 21st move Levenfish carries out a smashing attack.

22 B—B1      R—R7  
23 QR—K1!      . . . .

Taking control of an important file and threatening to take the KB-Pawn.

23 . . . .      B—R5  
24 R—K2      R×RP

Otherwise White plays 25 P—R5.

25 Q—K3!      . . . .

The preparations have been completed, and the assault begins. Black has only one reply.

25 . . . .      K—B2

Cannot 25 . . . . Kt—B2 because of 26 B—Kt2! P—Kt3 27 Q—B3, winning.

26 B—Kt2      R—Kt1

There threatened 27 Q×Ktch and 28 R×Pch. This too loses: 26 . . . B—B3 27 B×B, P×B 28 KR—K1, Kt—Kt2 (28 . . . Kt—B2 29 Q—K7ch!) 29 Q—Kt1! Q—Q2 30 R—K7ch.

27 Q—K5!      B—B3  
28 R×Pch!!      . . . .

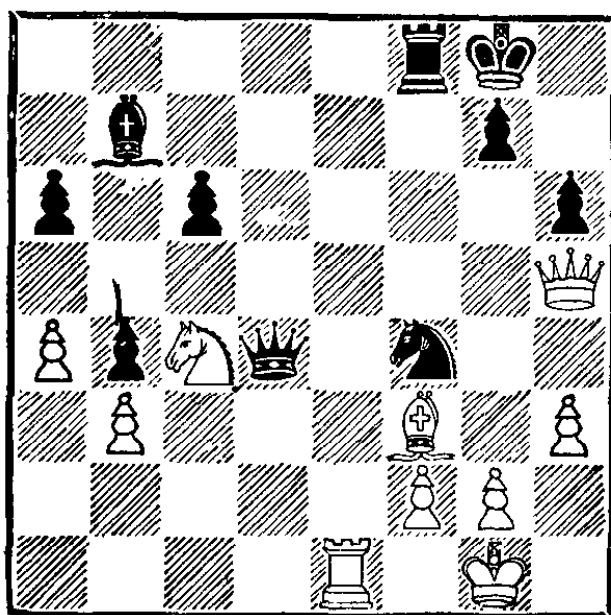
A stunning blow. The Rook captures a Pawn which is protected by four pieces. It is

not easy to find in tournament practice another such situation.

28 . . . . .	B × R
29 Q × Pch	K — K2
30 R × Ktch	K — Q1
31 R × Qch	Resigns

We often see in Levenfish's combinations models of far-reaching and exact calculation. Here is a typical example from his game with Kan in the Ninth U.S.S.R. Championship, 1934.

*Kan*



*Levenfish*

Levenfish played:

36 Q — K5! . . .

Counting on a won end-game after 36 . . . Q × Q 37 Kt × Q, R — K1 38 K — B1, Kan agreed to the exchange of Queens, but after the next move.

36 . . . . . Q — B6!

Now the ending 37 Q × Q, P × Q 38 R — QB1, Kt × Pch 39 K — B1, Kt — Kt4 40 B — K2, Kt — K5 is only in Black's favour.

Levenfish carries out a combination, exactly figuring it out many moves ahead. At the root of it lie the purely compositional ideas of "decoy and blocking." The chief difficulty of the combination is that Black can strike several powerful counterblows.

37 Kt — Q6!! Kt × Pch

If 37 . . . B — R1, then 38 R — K3 with decisive superiority for White.

38 K — R2 Kt — Kt4!

It turns out that White cannot take the Bishop, since this will be followed by 39 R × B!

39 B — Kt4! Q × Q

Black hopes to save himself at the end of the game. On 39 . . . B — R1 decisive is the pretty 40 P — B4! R × P (cannot 40 . . . Q × Q, for after 41 P × Q the K-Pawn cannot be stopped from queening) 41 Q — K8ch, K — R2 (Bad is 41 . . . R — B1 42 Q × Rch, and mate the next move) 42 B — B5ch and wins.

40 R × Q B — R1  
41 P — B4!! . . . .

At first sight this seems such an incomprehensible move that many participants in the tournament and spectators thought it to be a bad slip.

41 . . . . R × P

There is no other choice, the Knight cannot retreat to B2 because of 42 B—K6 and to R2 in view of 42 B—K6ch, K—R1 43 Kt—B7ch, K—Kt1 44 Kt × Pch, K—R1 45 Kt—B7ch, K—Kt1 46 R—KR5!

42 B—B5! . . . .

This is the idea behind the sacrifice of two Pawns. Black's Rook cannot now come in time to help the King.

The main variation, figured out by Levenfish, comes after the correct 42 . . . P—Kt3! 43 R—K8ch, K—Kt2 44 R × B, P × B 45 R × P. White has to win in this ending although he is a Pawn down. Levenfish points out the following approximate continuation: 45 . . . P—B4 46 P—R5, Kt—K5 47 R—R7ch, K—B3 (Worse is 47 . . . K—Kt1 48 R—R8ch, K—Kt2 49 P—R6, Kt × Kt 50 P—R7, winning, and if 47 . . . K—Kt3, then 48 Kt—K8 and the Black King lands in a mating net) 48 Kt—K8ch, K—K3 49 P—R6, R—B8 (Bad is 49 . . . R—B7 50 R—KKt7, R—R7 51 P—R7, K—K4 52 R—K7ch, K—B5 53 Kt—B7, winning) 50 R—R7, R—QR8

51 P—R7, K—K4 52 R—K7ch, K—B5 53 Kt—B7, Kt—B7 (This is the point of the move 50 . . . R—QR8) 54 Kt—Q5ch, K—Kt4 55 R—Kt7ch, K—R4 56 Kt—B6ch K—R5 57 P—Kt3 mate.

42 . . . . R × B?  
43 Kt × R K—B2  
44 Kt—Q6ch Resigns

In this game we acquainted ourselves with Levenfish's profound understanding of the end-game. The grandmaster conducts Knight, Bishop, Queen and Pawn endings very subtly. But Rook endings are his forte. He has worked a great deal in this field and has to his credit investigations which are of considerable theoretical importance.

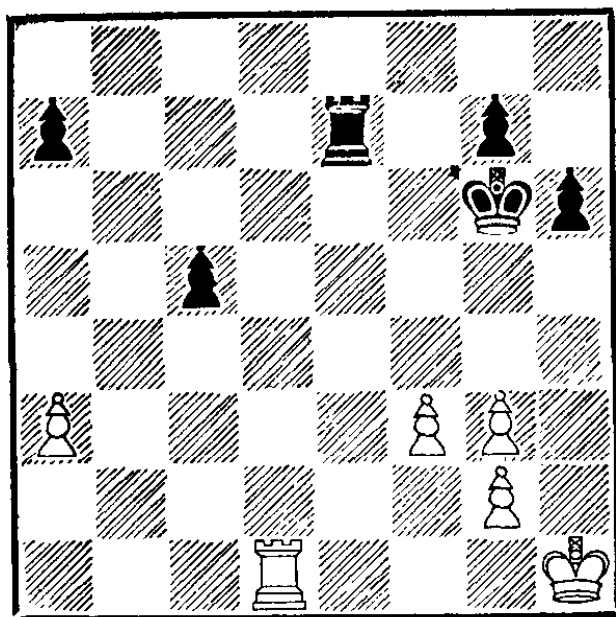
In 1925 Levenfish's game against the ex-champion of the world Em. Lasker at the International Tournament in Moscow got into a Rook ending. Subtly manoeuvring, Levenfish scored a victory over his formidable opponent.

In the Eliskases v. Levenfish encounter at the Third International Tournament in Moscow (1936) the following position arose (see diagram on next page):

Black's advantage lies in his strong passed Pawn on B4. The game continued:

40 R—Q6ch K—B4  
41 R—QB6 R—K8ch  
42 K—R2 R—QB8

## Levenfish



## Eliskases

White's King now is in a poor position, not having an opportunity to get into play rapidly. Levenfish is not losing any time and is going right ahead with his B-Pawn.

43 R—B7      P—Kt4!

Black retains the Kt-Pawn since it holds up three White Pawns and prevents his opponent from obtaining a passed Pawn.

44 R×RP      P—B5

45 R—R5ch? ....

This move suggests itself, but actually it is a mistake. As was shown by Grigoriev, here White can obtain a draw with the finesse of an end-game study by 45 R—K7! For instance: 45 ... P—B6 46 P—R4! R—R8 (bad is 46 ... P—B7, since after 47 R—QB7 Black's King won't escape perpetual check) 47 R—QB7,

R—R6 48 P—R5, K—K4 49 P—R6, K—Q5 50 P—R7, K—Q6 51 P—B4, P—B7 52 R—Q7ch, K—K7 53 R—QB7, K—Q7 54 R—Q7ch, with perpetual check.

45 ....      K—K3!

White did not count on this move, figuring to make a draw after 45 ... K—Kt3 by means of 46 R—QB5 with the subsequent advance of the R-Pawn.

46 R—R6ch      K—Q4

47 R×P      ....

White has two extra Pawns, but this doesn't save him. The concluding part of the game is played by Levenfish with exceptional precision.

47 ....      P—B6

48 R—R8      R—R8!

Now White's R-Pawn perishes, and he places his hopes on the end-game in which he will have two connected passed Pawns on the K-side against a Rook.

49 R—QB8      R×P

50 K—R3      ....

Also loses 50 P—B4, P—Kt5! 51 K—Kt1, K—Q5 52 K—B2, R—R7ch 53 K—B1, R—Q7!, etc.

50 ....      K—Q5

51 K—Kt4      ....

Cannot 51 P—B4? P×P 52 P×P, P—B7ch and 53 ... R—QB6.



51 . . . .	R—R4
52 P—B4	R—QB4
53 R—Q8ch	K—K6
54 R—Q1	....

Neither does this help: 54 R—K8ch, K—B7 55 R—QR8, P—B7 56 R—R1, P×P 57 K×P, P—B8=Qch, and White, it is easy to see, lacks one move.

54 . . . .	P—B7
55 R—QB1	P×P
56 P×P	K—Q7
57 R—QR1	P—B8=Q
58 R×Q	R×R

Wrong is 58 ... K×R 59 P—B5 with a draw.

59 K—Kt5 ....

Also bad is 59 P—B5, K—K6 60 P—B6, R—KB8 61 K—Kt5, K—K5 62 K—Kt6, K—K4 63 P—B7, K—K3 and Black wins.

59 . . . .	K—K6
60 P—B5	K—K5
61 P—Kt4	K—K4
62 K—Kt6	R—B3ch
63 K—Kt7	R—QR3!

An important finesse. Cannot immediately 63 ... K—B5? 64 P—B6 with a draw. Black first forces the enemy King to go on White's B7-square.

64 K—B7	K—B5
65 K—Kt7	K—Kt4!

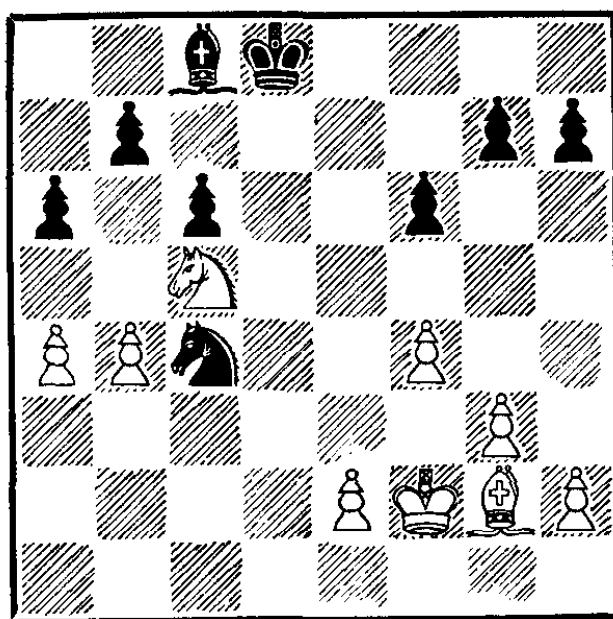
Avoiding the last trap 65 ... K×P?? 66 P—B6 and a draw.

Now White resigns.

Levenfish was awarded a prize for this as the best end-game of the tournament.

Levenfish's skill is just as great in other endings. We will recall his telling victory over Flohr at the same Third International Tournament in Moscow.

*Flohr*



*Levenfish*

White's advantage is due not only to his pieces occupying active positions, but chiefly because he has the possibility of getting a passed Pawn on the K-side, whereas Black's Pawns on the Q-side are held up.

But it is a far cry from such superiority to victory, especially over such a master of the end-game as Flohr.

Levenfish displays here superb technique.

32 B—K4! ....

Winning a tempo in order to bring the Bishop into play. Now bad is 32 ... P—B4 33 B—Q3, Kt—Kt7 34 P—R5, Kt×B 35 P×Kt with a winning position for White, or 33 ... Kt—Kt3 34 P—K4, setting up subsequently a passed Pawn.

32 . . . . . P—R3  
33 B—Q3 Kt—Kt3

Flohr doesn't see the danger he's in, else he would play 33 ... Kt—Kt7, threatening 34 ... P—QKt3 on the next move. But White plays in that case 34 P—R5!

As analysis has shown, Black has to lose even with the best reply 33 ... Kt—Kt7. But still it gives him some slight chances for salvation, whereas now he unquestionably perishes.

34 P—K4! Kt—R1  
35 K—K3 Kt—B2  
36 P—R5! . . . .

Prevents the liberating move 36 ... P—QKt3, and once and for all fetters Black's pieces. Black's misfortune is that he cannot exchange his Knight for White's Bishop, for then he gets a lost ending, and his Pawns on the Q-side stand on squares the same colour as his Bishop, which is extremely disadvantageous here.

36 . . . . . K—K2  
37 B—B4 . . . .

Tying up Black's pieces still more.

37 . . . . . K—Q3  
38 K—Q4 Kt—K1  
39 P—K5ch P×Pch  
40 P×Pch K—K2

Now Black cannot move his King because of P—K6 and K—K5. White makes a waiting move.

41 P—R4 Kt—B2

If 41 ... P—KKt4, then 42 P×P, P×P 43 Kt—K4, P—Kt5 44 Kt—B5 and Black again hasn't any favourable moves.

42 Kt—K4 B—K3

After 42 ... K—Q1, decisive is 43 K—B5 and then 44 K—Q6 or K—Kt6.

43 Kt—Q6 B×B  
44 K×B K—K3  
45 Kt×P . . . .

Here the game was adjourned. Flohr resigned after becoming convinced of the futility of further struggle. Indeed, after 45 ... K×P 46 K—B5, Kt—Q4 47 Kt—Q8, K—K5 48 Kt×P, Kt—B6 49 Kt—Kt8, K—B6 50 Kt×P, K×P 51 Kt—B7 Black loses.

We have already noted the superb combinational vision of Grandmaster Levenfish. His striking combinational gifts have revealed themselves in full in the following game:

# GRUENFELD DEFENCE

16th U.S.S.R. Championship, 1948

*G. Levenfish*

*A. Lilienthal*

White

Black

1 P—QB4	Kt—KB3
2 P—Q4	P—KKt3
3 Kt—QB3	P—Q4
4 P×P	Kt×P
5 P—K4	Kt—Kt3

This Knight retreat was recommended by Smyslov. Tournament practice shows that with exact play Black can find also definite advantages in having the Knight on Kt3, whereas the exchange on B6 helps to strengthen White's centre.

6 Kt—B3	B—Kt2
7 P—KR3	O—O
8 B—K3	Kt—B3

Worthy of attention is 8 ... B—K3, aiming at the manoeuvre B—B5.

9 B—K2	P—K4
10 P—Q5	Kt—Kt1
11 P—QR4	P—QR4
12 O—O	Kt—R3
13 Q—Kt3	Kt—Q2

Now Black intends to regroup his forces via 14 ... Kt—B4, then P—Kt3, Q—K2, etc. His plan, however, is strongly refuted.

14 B×Kt!	P×B
----------	-----

After 14 ... R×B 15 QR—B1 White's pressure on the Q-side becomes formidable.

15 KR—Q1	R—Kt1
16 Q—R2	Kt—Kt3
17 QR—B1	R—K1
18 Kt—Kt1	B—Q2
19 B—Kt5	Q—B1

If 19 ... P—KB3, the simplest is 20 B—Q2 with superiority for White.

20 P—Q6	P—QB4
21 B—K3	B—K3
22 P—QKt3	Kt—Q2
23 QKt—Q2	Q—B3

It might seem this rivets White's pieces to the defence of the K-Pawn. There follows, however:

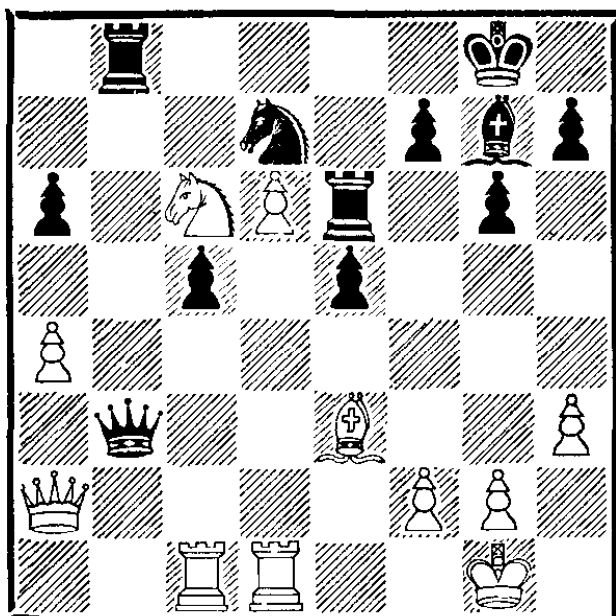
24 Kt—B4!	Q×KP
25 Kt—Kt5	Q—B3
26 Kt×B	R×Kt
27 Kt×RP	Q—Kt3
28 P—QKt4!	....

This is the point of White's subtle combination.

28 ....	Q×KtP
---------	-------

As was pointed out by Levenfish, also bad is 28 ... R×P, 29 R×R, Q×R 30 P×P, Q—B2 31 P—B6, and the QB-Pawn has to settle the outcome of the struggle.

29 Kt—B6	Q—Kt6
----------	-------



30 Kt x R! . . . . .

A beautiful move to com-

plete the attack is this positional sacrifice of the Queen.

30 . . . . .	Q x Q
31 Kt x Kt	R—K1
32 B—Kt5!	R—R1
33 Kt—Kt6	R—R2
34 P—Q7	R x P
35 Kt x R	P—R3

White has both material and positional superiority.

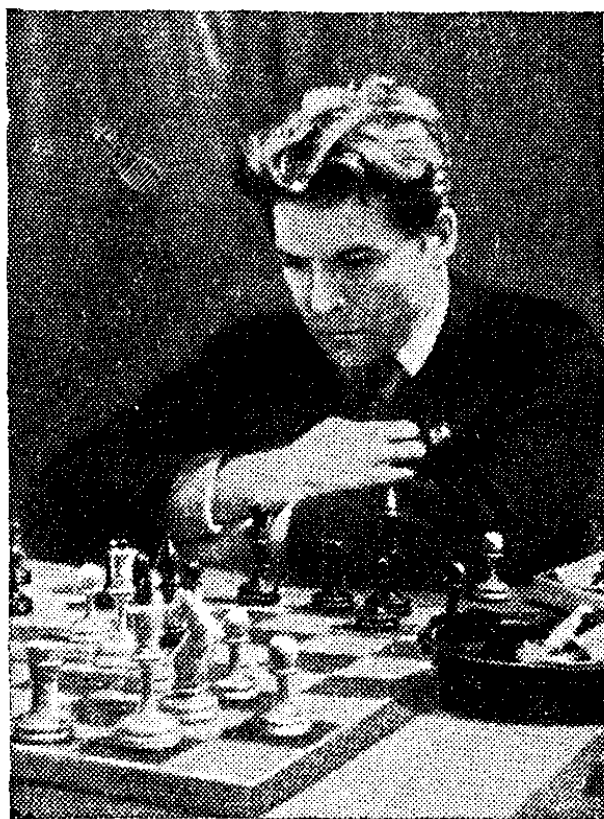
36 Kt—B6ch	K—B1
37 R—Q8ch	K—K2
38 R—K8ch	K—Q3
39 Kt—K4ch	Resigns

A distinguished theorist, a superb tactician and at the same time a master of the art of positional struggle and of technique, Levenfish belongs to the galaxy of Soviet players whose knowledge, talent and tournament performances contributed to the formation of the young masters, helping them to take over and carry on the rich heritage of the Chigorin Russian school.

Levenfish, who lives in Moscow, plays rarely nowadays, but in each of his games chess fans see first-class examples of beautiful combinations.

#### ANDREA LILIENTHAL

Among the contestants at the Hastings Tournament of 1934, where famous masters and grandmasters headed by Capablanca, Botvinnik and Euwe had gathered, was Andrea Lilienthal, a 23-year-old master



Grandmaster Andrea Lilienthal

from Budapest, Hungary. One day the news agencies sent out the following report: "Brilliant victory! Overwhelming Queen sacrifice! Lilienthal defeats ex-world champion Capablanca!"

If ever there was an unexpected combination, it was the one Lilienthal conceived in that game.

## NIMZOVICH'S DEFENCE

*A. Lilienthal J. R. Capablanca*

White	Black
1 P—Q4	Kt—KB3
2 P—QB4	P—K3
3 Kt—QB3	B—Kt5
4 P—QR3	B×Ktch
5 P×B	P—QKt3
6 P—B3	P—Q4
7 B—Kt5	P—KR3
8 B—R4	....

Lilienthal employed this system in a large number of games and made a thorough study of it.

8 ....	B—R3
9 P—K4	B×P
10 B×B	P×B
11 Q—R4ch	Q—Q2
12 Q×BP	Q—B3

It is better to continue here Kt—B3—R4 and then Q—B3.

13 Q—Q3	QKt—Q2
14 Kt—K2	R—Q1
15 O—O	P—QR4
16 Q—B2	....

White is preparing to advance the K-Pawn, which is impossible at once because of 16... Kt×KP. The text move, however, is passive and permits Black to equalize. Cor-

rect is 16 P—QB4! with an overwhelming position for White since it is bad for Black to play 16 ... Kt—K4 17 Q—B3! Kt×QBP 18 KR—B1, P—QKt4 19 P—R4.

16 ....	Q—B5!
17 P—B4	....

On 17 P—K5 comes 17 ... P—KKt4.

17 ....	R—QB1
18 P—B5	P—K4!
19 P×P	Q×KP?

The Q-sacrifice that follows couldn't be foreseen even by Capablanca. Black should play here 19 ... Kt(Q)×P.

20 P×Kt!!	....
-----------	------

This sacrifice of the Queen assumes added beauty by the fact that in giving up the Queen for a Knight White doesn't obtain any other compensation for it in the course of four moves. Only after two "quiet" moves does Black become aware of the necessity of returning the Queen.

20 ....	Q×Q
21 P×P	KR—Kt1
22 Kt—Q4	Q—K5

There is nothing else available. On 22 ... Q—Q7 comes 23 KR—K1ch, Kt—K4 24 R×Ktch, K—Q2 25 R—Q5ch, K—K1 26 R—K1ch, and Black is compelled to return the Queen.

23 QR—K1      Kt—B4  
24 R×Qch      Kt×R

25 R—K1      R×P  
26 R×Ktch      Resigns

Black's position is hopeless both after 26 ... K—Q2 27 P—B6, R—Kt3 28 R—K7ch and 29 R×KBP, and 26 ... K—B1 27 B—K7ch, K—Kt1 28 B—B6.

This game clearly illustrates Lilienthal's combinative talent. It also shows some other characteristic features of his playing. He does not seek to obtain an advantage in the opening, but then, at the decisive moment, he gives full rein to his imagination and demonstrates high skill.

Lilienthal plays unevenly. In some tournaments he has achieved fine results while in others he made a mediocre showing. One of the reasons for these reverses is undoubtedly that he has not fully mastered the training methods worked out in the Soviet Union.

Furthermore, Lilienthal pays insufficient attention to physical fitness, as a result of which he has been unable to stand the strain in a number of competitions.

In 1935 Andrea Lilienthal came to the U.S.S.R. to compete in the Second Moscow International Tournament. The scope of the Soviet chess movement and the public interest in chess made a great impression on him. He decided to remain in the Soviet Union.

Since then Lilienthal has played in many matches and tournaments in the Soviet Union, often with significant success.

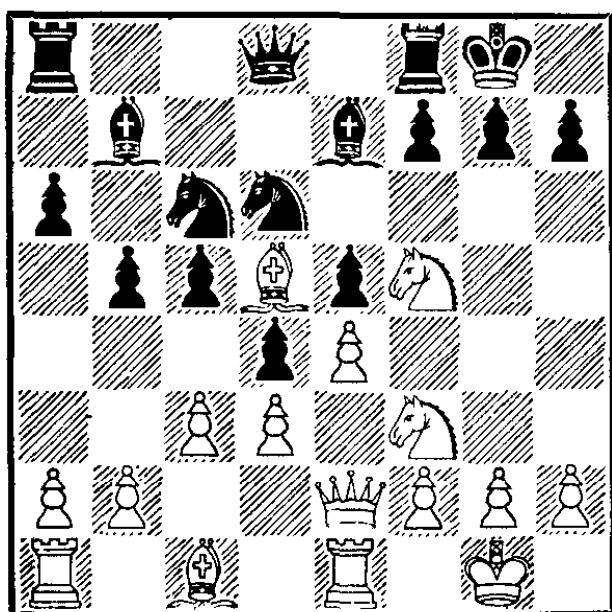
His deep understanding of positions enables him to find correct strategic plans. The following example is from the Smyslov v. Lilienthal game in a tournament in Kuibyshev in 1942. The diagram (see next page) shows the position after White's 17th move.

White threatens to capture the K-Pawn. Black can calmly defend it by 17 ... B—B3. With a deep penetration into the position, however, Lilienthal discovers a P-sacrifice which gives Black wonderful prospects.

17 . . . . . Kt×Kt!  
18 B×Kt      B×B  
19 Kt×KP      B—Kt2  
20 P×Kt      P×P  
21 P×P      R—K1

This is the position Black aimed at. He has for his Pawn

## Lilienthal



## Smyslov

two Bishops excellently located on important diagonals, and prospects for an attack. In the meantime he threatens to win a piece by 22 ... B—Q3, against which White immediately defends himself.

22 Kt—Kt4	Q—Q4
23 Kt—K3	Q—B3
24 B—Kt2	B—B3
25 QR—Q1	QR—Q1
26 P—Q4	P—B5!

The position has become clear after the P-sacrifice. Black has attacking chances on both the K- and Q-sides. Smyslov is doing his utmost to

defend his position, but fails.

27 B—R3	P—QR4
28 B—B5	P—Kt5
29 P×P	P×P

Now Lilienthal's deep schemes reveal themselves. He succeeds in setting up a dangerous passed Pawn on the QKt-file which, with the support of the two Bishops, settles the outcome of the battle.

30 Q—Kt4	P—R4
31 Q—R3	....

White has to defend his Kkt2-square in view of the threat 31 ... R×Kt.

31 ....	P—B6
32 Kt—B2	....

This loses immediately. But even with the best reply 32 B×P, B×P White can't hold out long.

32 ....	Q—R5
33 Kt×P	P—B7
34 R×Rch	R×R
35 R—KB1	B—Kt4
36 Kt—Q3	B—QR3
37 P—B4	B×P
38 Kt×B	B×R
39 Q—QB3	Q—B5
Resigns	

When Grandmaster Lilienthal manages to play throughout a tournament at the high level of which he is capable, we see splendid examples of his art: subtle positional manoeuvring, smashing attacks, and ingenious exploitation of advantages in the end-game.

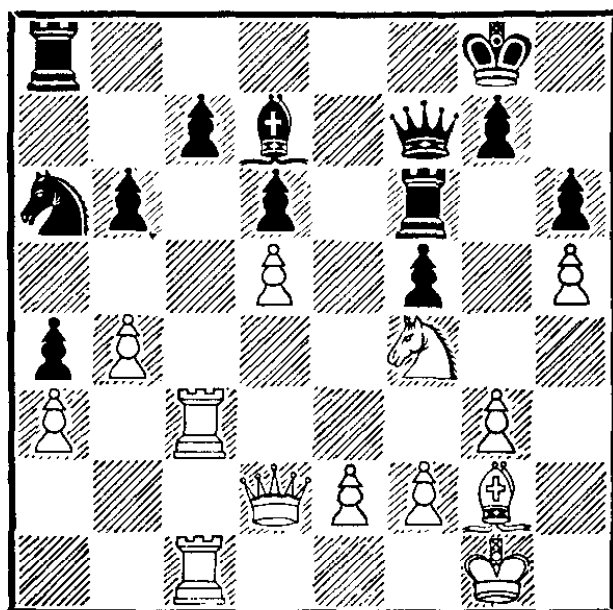
That was the case, for instance, at the 12th U.S.S.R. Championship in 1940, where he defeated Botvinnik, Kotov, Mako-

gonov, Veresov and others in splendid style. Finally, thanks to superb manoeuvring, he won the decisive game against Bondarevsky in the last round and tied with him for first place.

The Lilienthal v. Botvinnik game from that tournament is a fine example of positional play combined with swift attack.

Playing a well-known variation of the Queen's Indian Defence, Lilienthal built up positional superiority by squeezing Black on both flanks. He carried through the end-game with great skill.

*Botvinnik*



*Lilienthal*

26 R—K3! . . . .

An elegant solution to the problem. White breaks through to K6 and Kt6. The other path—26 P—K3 with the subsequent B—B1 and B×Kt with the capture of the QB-Pawn—is slower.

26 . . . . K—R2  
27 R(B)—B3 R—QKt1  
28 Q—Q3 R—QR1  
29 Kt—Kt6 R×Kt

Otherwise there is no defence against 30 R—K7. White's offensive does not exhaust it,

self with the capture of the exchange, and Lilienthal consistently brings the game to a victorious conclusion.

30 P×Rch K×P  
31 R—K6ch K—R2

The Rook on K6 can't be captured because Black will lose his Rook.

32 P—Kt4 P—B4  
33 P—QKt5 Kt—B2  
34 P×P Kt×KtP  
35 P—B6ch K—Kt1  
36 R—B4 R—K1

Otherwise White's Rook breaks through to K7 with decisive effect.

37 R—KKt4 P—Kt4  
38 R×Rch B×R  
39 R—K4 K—B1  
40 R—K7 Q—Kt3  
41 B—K4! . . . .

Lilienthal winds up the game with a simple and yet elegant manoeuvre.

41 . . . . Q—R4  
42 B—B3 Q—Kt3  
43 R×Bch! Resigns

After 43 .. Q×R 44 Q—R7,



Q—B2 45 Q×Pch, K—Kt1 46 B—R5 Black loses his Queen.

Lilienthal made out very well in the 1948 Stockholm Tournament. The Soviet grandmaster was among the leaders throughout the tournament and despite his defeat at the end

of it he placed fifth, thus qualifying for the Challengers' Match-Tournament in Budapest (1950).

At the Stockholm Tournament Lilienthal won the first brilliancy prize. Here is the game.

### NIMZOVICH'S DEFENCE

A. Lilienthal M. Najdorf

White

Black

1 P—Q4	Kt—KB3
2 P—QB4	P—K3
3 Kt—QB3	B—Kt5
4 P—QR3	B×Ktch
5 P×B	P—B4
6 P—K3	Kt—B3
7 B—Q3	P—QKt3

All these moves are encountered many a time in the games of recent years. Najdorf decided to employ the system picked by Capablanca in 1929 against Johner in Carlsbad.

8 Kt—K2	O—O
9 P—K4	Kt—K1

This is the point of Black's system. If 10 P—B4 he will play 10 ... P—B4, stopping the offensive of the White Pawns. But Lilienthal uses a different, bold continuation.

10 O—O	P—Q3
11 P—K5!	....

Now Black will no longer be able to keep the opposing white-squared Bishop out of

play by the move P—B4, and he also won't be able to win the K-Pawn because that would entail the loss of the Queen: 11 ... QP×P 12 P×KP, Kt×P?? 13 B×Pch.

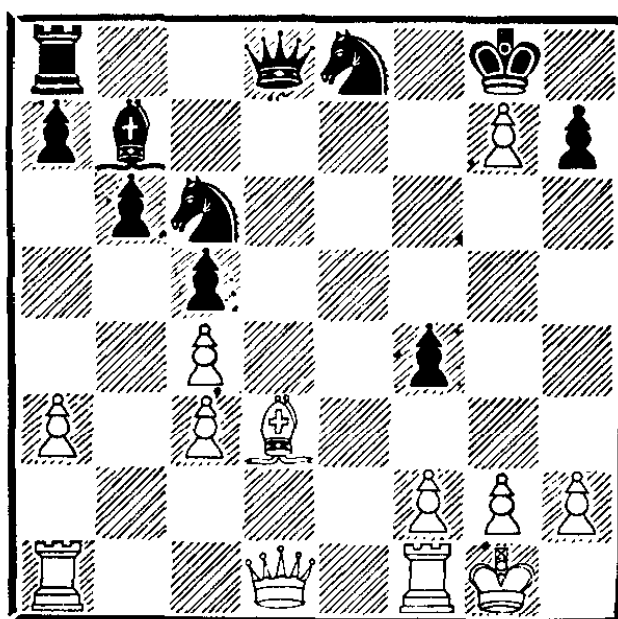
11 . . . .	QP×P
12 P×KP	B—Kt2

Better is 12 ... B—R3 13 B—B4, Kt—R4 14 Q—B2, P—Kt3.

13 B—B4	P—B4
14 P×P e.p.	P—K4?

Now a neat combination settles the issue.

15 P×P	R×B
16 Kt×R	P×Kt



17 B×Pch! . . . .

After this beautiful sacrifice White's heavy pieces invade the enemy camp and destroy his forces.

17 . . . . K×B  
18 Q—R5ch K×P  
19 QR—Q1 Q—B3

Lilienthal figured out the entire attack precisely. No salvation is offered either by

19 ... Q—B1 20 KR—K1,  
Kt—B3 21 Q—Kt5ch, K—B2

22 R—Q6 or 19 ... Q—B2  
20 Q—Kt4ch.

20 R—Q7ch K—B1  
21 R×B Kt—Q1  
22 R—Q7 Kt—KB2  
23 Q—Q5 R—Kt1  
24 R—K1 P—B6  
25 R—K3 Resigns

Since on 25 ... Kt—Kt4 comes 26 P—KR4.

Nowadays Andrea Lilienthal plays less frequently in tournaments. He is mainly occupied with his work as a chess trainer and writer.

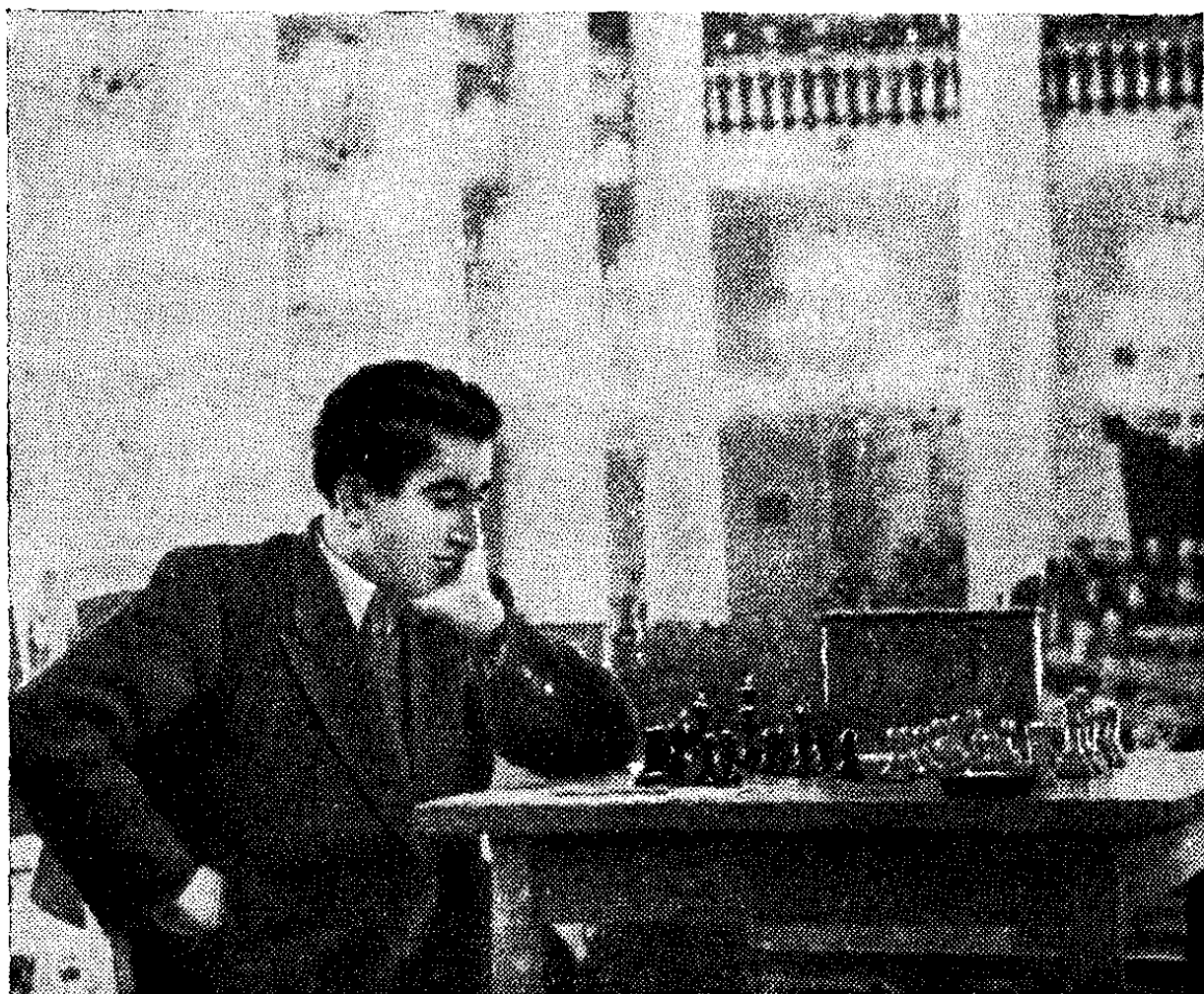
### TIGRAN PETROSYAN

Hard work often leads to amazing progress in a short space of time. That was the case with Tigran Petrosyan. In 1951 and 1952, that is, in little more than a year, this gifted player succeeded, by dint of persistent effort, in advancing from a rank-and-file Master to a leading International Grandmaster.

Tigran Petrosyan was born in a working-class family in Tbilisi, the capital of Georgia, in 1929. He learned chess as a youth and quickly moved up the classification ladder. He confirmed his rank of candidate-master in 1945 in the Tbilisi Championship and later in the championship of the Georgian Republic.

The following year he won first prize in the U.S.S.R. Junior Championship (chalking up 14 points out of a possible 15) and in the championship of Armenia. In 1947 he took first place in the Tbilisi group of a U.S.S.R. tournament of candidates, qualifying for the semi-final of the U.S.S.R. Championship. He placed fifth in the semi-final, ahead of many masters, and fulfilled the requirements for the title of Master.

After this, Tigran Petrosyan devoted more time than ever to his studies of theory. At first the results were only fair. He made good performances in semi-finals of the U.S.S.R. championships but only a mediocre showing in finals. He attentively



Grandmaster Tigran Petrosyan

analyzed his games to discover his shortcomings and strove to eliminate them in the following competitions.

Already then his style of play was original. He did not seek combinational involvements, but neither did he avoid them. We find comparatively few sacrifices, overwhelming attacks or beautiful combinations in his games. On the other hand, we always see far-reaching plans carried out by precise manoeuvres.

He achieved great skill in the art of positional battle, and learned to calculate variations with exceptional speed and accuracy. Gross blunders and oversights disappeared from his playing. He became one of the world's best masters in playing "easy" games; in particular, on more than one occasion he won first place in rapid transit Moscow championships and other tournaments.

In this game, played by Petrosyan in 1950, we see how the young master ingeniously manoeuvred and then won the game by a small but beautiful combination.

# NIMZOVICH'S DEFENCE

Moscow Championship, 1950

V. Simagin      T. Petrosyan

White	Black
1 P—Q4	Kt—KB3
2 P—QB4	P—K3
3 Kt—QB3	B—Kt5
4 P—QR3	B×Ktch
5 P×B	Kt—B3

The fashionable return at the time to the sharp variation in Nimzovich's Defence as played by White. Nowadays the continuation 5 ... P—B4 is preferred.

6 P—B3	P—QKt3
7 P—K4	B—R3
8 B—Kt5	....

Analogous opening play took place several months previous to this encounter in the Kottov v. Keres game at the Budapest International Tournament, in which White chose the sharper variation beginning with 8 P—K5, Kt—KKt1 9 Kt—R3.

8 ....	Kt—QR4
9 P—K5	....

This swift continuation allows Petrosyan to set up a counterattack on the K-side and at the same time intensify his pressure on the Q-flank. Stronger is 9 Q—R4 without making clear as yet White's intentions.

9 ....	P—R3
10 B—R4	P—KKt4
11 B—B2	Kt—R4
12 P—KR4	P—KB4!

An excellent reply, demonstrating that Black has no intention of assuming the role of a defender but, on the contrary, is striving to capture the initiative. Now White has to continue 13 RP×P, Q×P 14 Kt—R3, Q—Kt3 15 P—Kt4, retaining good play. Instead, he allows the Black Queen to get into play by his unfortunate exchange and immediately cedes the initiative to his opponent.

13 P×P?e.p.	Q×P
14 P—B5	B×B
15 K×B	P—Kt5!

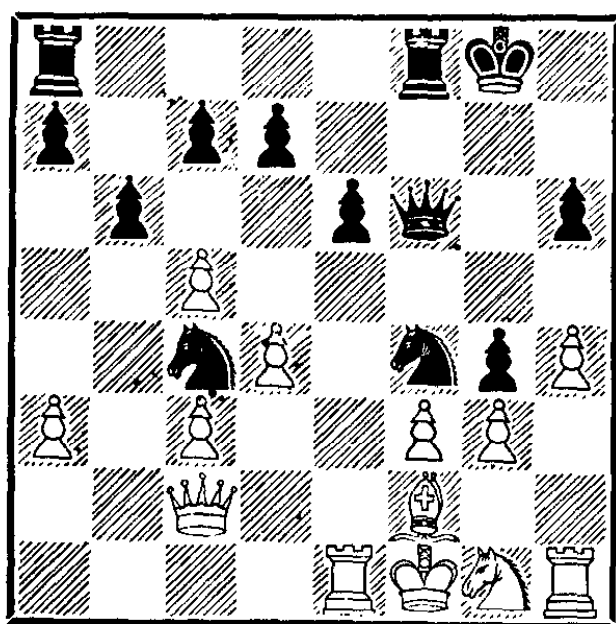
Now Black has the better of it not only on the Q-side, where his Knight threatens to fortify himself on the weakened QB5-square or, if the opportunity offers itself, on QKt6. He also captures the initiative on the K-side. In the course of further struggle Petrosyan energetically makes the most of his favourable position.

16 Q—Q3	O—O
17 R—K1	Kt—KB5
18 Q—B2	Kt—B5

It is an interesting fact that Soviet chess players, following the teaching of Chigorin and Alekhine, proceed from the concrete situation, deciding positional problems by taking into account their specific features, and ignoring, if necessary, even the rules of positional play.

"The Knight is poorly placed on the board's edge," Tarasch insistently reiterated. In this game Petrosyan placed both his Knights on the extreme squares QR4 and KR4, and it is precisely this decision that gave him the advantage.

19 P—Kt3 . . . .



An interesting mate follows from 19 P×KKtP: 19 ... Kt—Q6 20 R—K2, Kt—K6ch 21 R×Kt, Q×Bch 22 Q×Q, R×Q mate. In general it is already difficult for White to complete the development of

his K-side pieces, but the attempt he makes leads at once to his rout. He can continue his resistance by playing 19 B—Kt3.

19 . . . . Q—B4!

Simple but determined. The Queen cannot be taken, since Kt—Q7 mate.

20 R—B1	Q—Q6ch
21 Q×Q	Kt×Q
22 R—Q1	Kt(Q)—Kt7
23 R—R1	KKtP×P

Black is a Pawn up plus an overwhelming position. Petrosyan brings home his advantage with neatness and precision that is so characteristic of him.

24 Kt—R3	P×P
25 K—Kt1	Kt—Q6
26 K—R2	QR—Kt1
27 R—R2	R—Kt6
28 P×P	P—K4
29 P—Kt4	P—K5
30 P—Kt5	P—K6
31 P×P	P×B
32 Kt×P	Kt×Kt
33 R×Kt	K—R2
34 R—Q1	R—B2
35 P—B6	P—Q3
36 R—Q3	R—Kt7
37 K—Kt3	R×R
38 K×R	Kt—K4
39 R—Q4	Kt×P
40 R—R4	K×P
Resigns	

From his very first appearance on the chess arena Petrosyan demonstrated a fine

conception of the opening, a knowledge of theoretical variations, and ability to punish his opponent for slips in the opening. In the follow-

ing short game he energetically refutes the groundless attempt of his adversary to take the initiative into his own hands.

## QUEEN'S GAMBIT

18th U.S.S.R. Championship, 1950

*T. Petrosyan*

*A. Tolush*

White	Black
1 Kt—KB3	Kt—KB3
2 P—B4	P—K3
3 Kt—B3	P—Q4
4 P—Q4	P—B3
5 P×P	....

Petrosyan's favourite continuation. After determining the Pawn skeleton in the centre, White has in this variation various possibilities for play both in the centre and on the flanks.

5 ....	KP×P
6 Q—B2	B—Q3

A premature attempt to start some action. The development of the Bishop to K2 or the Knight to R3, which has been practised lately, is more suitable here.

7 B—Kt5	O—O
8 P—K3	B—KKt5

With the intention of transferring the Bishop to KKt3 and strengthening the position on his castling side. Petrosyan, however, moves vig-

orously and refutes his opponent's scheme.

9 Kt—K5	B—R4
10 P—B4	Q—R4

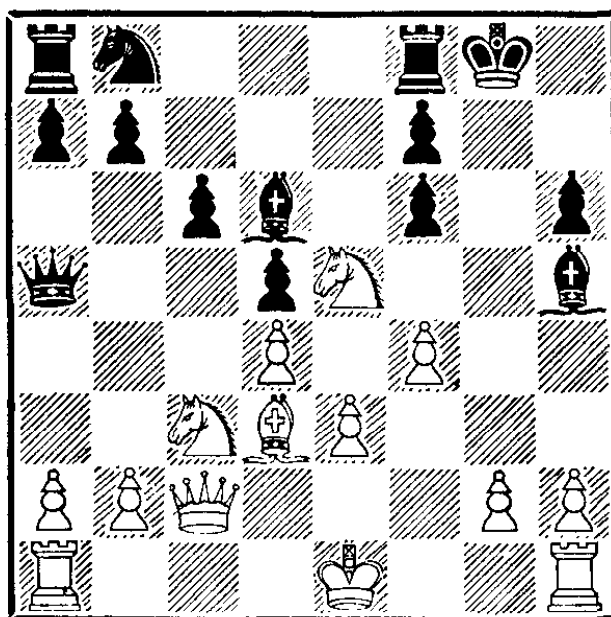
The only possible defence is 10 ... Q—K1 to attempt to unpin the Knight on B3 by taking advantage of White's weak K-Pawn. Now, however, Black loses fast.

11 B—Q3	P—KR3?
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The last chance for Black's salvation was to play 11 ... Kt—K5 and sacrifice a Pawn.

Now the events are forced.

12 B×Kt	P×B
---------	-----



13 P—KKt4! P×Kt  
 14 BP×P B—K2  
 15 O—O—O! . . . .

15 . . . . B—Kt4  
 16 P×B K—R1

Or 16 ... B×Pch 17 K—Kt1,  
 K—R1 18 Q—K2, B×P 19  
 Q—Q2 and White wins.

White is not hasty to win back the piece and first finishes mobilizing his forces. His attack on the K-side soon compels his opponent to capitulate.

17 Q—B2 P—KB4  
 18 P—KR4 B—K2  
 19 Q—B4 Resigns

The years 1951 and 1952 brought Tigran Petrosyan many major successes. In 1951 he took first place in the Sverdlovsk semi-final of the U.S.S.R. Championship and won the Moscow Championship. Then he scored an outstanding result in the final of the U.S.S.R. Championship, where he tied for second with Yefim Geller, leaving behind many of the Soviet Union's best-known masters and grandmasters. This gave Petrosyan his first point for the title of Grandmaster.

The second point was not long in coming. At the 1952 Interzonal Tournament in Sweden, where top-notch players from 13 countries competed, Tigran Petrosyan and his colleagues, the young Soviet players Taimanov, Geller and Averbakh, finished among the first five. Petrosyan and Taimanov tied for second place. For this achievement Petrosyan was awarded the titles of International Grandmaster and Grandmaster of the Soviet Union. He came through that important tournament without a single defeat. Here is one of the fine examples of chess art he produced in the tournament.

### RAGOZIN DEFENCE

*T. Petrosyan*      *L. Pachman*

White

Black

1 P—Q4 Kt—KB3  
 2 P—QB4 P—K3  
 3 Kt—KB3 P—Q4  
 4 P×P P×P  
 5 Kt—B3 B—QKt5  
 6 B—Kt5 P—KR3  
 7 B×Kt . . . .

White chooses a quiet path of struggle. Sharper play is maintained after 7 B—R4.

7 . . . . Q×B  
 8 P—K3 O—O  
 9 B—K2 P—B3  
 10 O—O B—Kt5  
 11 Kt—K5 B×B  
 12 Q×B . . . .

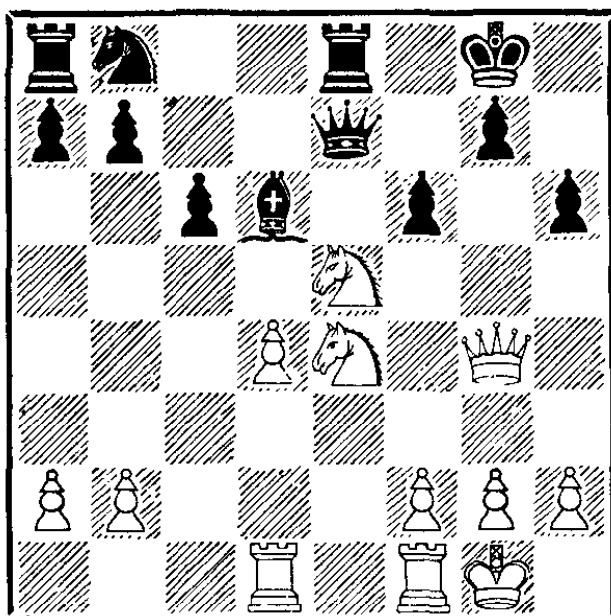
This game somewhat resembles the preceding one. Just like in the encounter with Tolush, Petrosyan captures here the centre and subsequently shifts over for an attack on the K-side.

12 . . . . . Q—K2  
13 QR—Q1 KR—K1  
14 Q—Kt4 B—Q3?

Pachman is taking his time in developing his Q-side pieces, and Petrosyan takes advantage of this in an energetic manner. Black should offer the exchange of Queens by 14 ... Q—K3, and if the White Queen retreats move his Knight to Q2.

15 P—K4! P×P  
16 Kt×KP P—B3?

Underestimating White's pretty move that follows. He should take twice on K4, resigning himself to a slightly worse position after 16 ... B×Kt 17 P×B, Q×P 18 Kt—Q6 or 18 KR—K1, R—KB1.



17 P—B4 B—B2

In the case of 17 ... P×Kt 18 BP×P, B—B2 19 Kt—B6ch K—R1 20 Kt×R, Q×Kt 21 P—K6 White also obtains a won position.

18 Kt—Kt3 P×Kt

Otherwise there is no defence against the threat Kt—B5.

19 Kt—B5 . . . .

And now too this thrust leads to victory.

19 . . . . . Q—B3  
20 QP×P P—KR4

Or 20 ... Q—B1 21 Q—Kt6, K—R1 22 R—Q3, Q—Kt1 23 R—KR3, R—K3 24 Kt×RP! R×Q 25 Kt—B7 mate.

21 Q×P Q—B2  
22 Q—Kt4 R—K3  
23 R—B3 R—Kt3

Accepting a hopeless ending in which White's four connected Pawns on the K-flank bring him victory. But there aren't any other means of defence. There still follows:

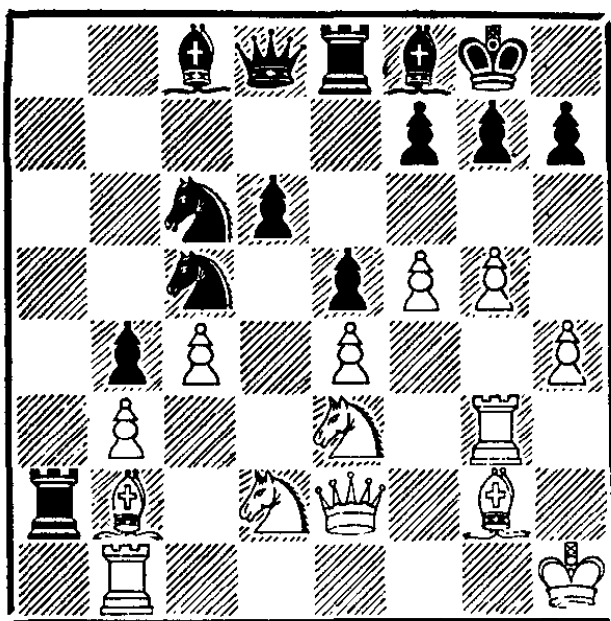
24 Q×R Q×Q  
25 Kt—K7ch K—B2  
26 Kt×Q K×Kt  
27 P—KKt4 Kt—R3  
28 R—Q7 R—Q1  
29 P—B5ch K—Kt4  
30 R×Pch K—R5  
31 P—K6 B—Kt3ch  
32 K—B1 R—Q8ch  
33 K—K2 R—Q4



34 P—B6	R—K4ch
35 K—B1	Kt—B4
36 R—B5	Resigns

Petrosyan consistently displayed excellent play in subsequent tournaments. At the 1953 Challengers' Tournament in Switzerland, for instance, he placed fifth, ahead of ten of the world's leading grandmasters. He scored convincing victories over his opponents in the international matches between the Soviet Union and other countries. Especially striking in this respect are his encounters with the U.S. Champion Arthur Bisguier in the U.S.S.R. v. U.S.A. Match in 1954, in which Petrosyan won two games and drew two. Here is the ending of one of them:

*Petrosyan*



*Bisguier*

Petrosyan energetically winds up his attack on the Q-side.

26 . . . . Kt—Q5!

White cannot take this Knight because then he loses his KB-Pawn in view of his pinned K=Pawn.

27 Q—B1	Kt(Q) × KtP
28 Kt × Kt	Kt × Kt
29 Q—K1	Kt—B4!

Returning the extra Pawn, Petrosyan foresees a position wherein all of White's pieces will be tied up in the defence and won't be in a condition to repulse Black's threats. Here Petrosyan's skill in figuring out variations has a telling effect.

30 Q × P	B—Kt2
31 Kt—Q5	R—R5!
32 Q—Q2	. . . .

Bisguier hopes for 32 ... R × P 33 B—QR3! B × Kt 34 Q × B, R—Q5 35 Q—B6, Kt—Q6 36 R—Kt7 with an active position. But the Soviet grandmaster has something else in mind.

32 . . . .	B × Kt
33 Q × B	R—Kt5!

Pinning down the Bishop with a "strangle-hold" and obtaining at once a winning position..

34 B—KB3	Q—R1
35 Q—Q2	Q—Kt2
36 R—Kt2	R—Kt1

37 B—Q1	Q × P	39 P—Kt6	R × B
White's position is already hopeless.		40 P × RPch	K—R1
		41 R(1)—Kt1	Q × Pch
38 B—B2	Q × QBP	42 R—R2	Q—KB5
		Resigns	

A broad road of tournament achievements lies ahead of Tigran Petrosyan.

Latterly, however, a tendency to evade complications and to try to win games by technical superiority has become apparent; colourless draws have appeared in his tournament play. It is to be hoped that an exacting attitude towards himself, plus the young grandmaster's modesty and industry, will enable him to display his chess talents more strikingly than ever before and to give us many new examples of chess virtuosity.

### VYACHESLAV RAGOZIN

The match and tournament record of some players is one long list of successful performances, without any major reverses. Another type of player is the one whose tournament results sometimes recede into the background. Such players attach particular importance to the creative aspects of the battle, striving for games of artistic merit.

Vyacheslav Ragozin belongs to the second type.

He was born in a working-class family in St. Petersburg (now Leningrad) in 1908. After high school he worked for a time in a bakery and then entered college. He is a civil engineer by profession.

Ragozin's chess performances have been uneven. He is always eager to experiment, to play an unusual, beautiful game, and this has often affected his tournament results.

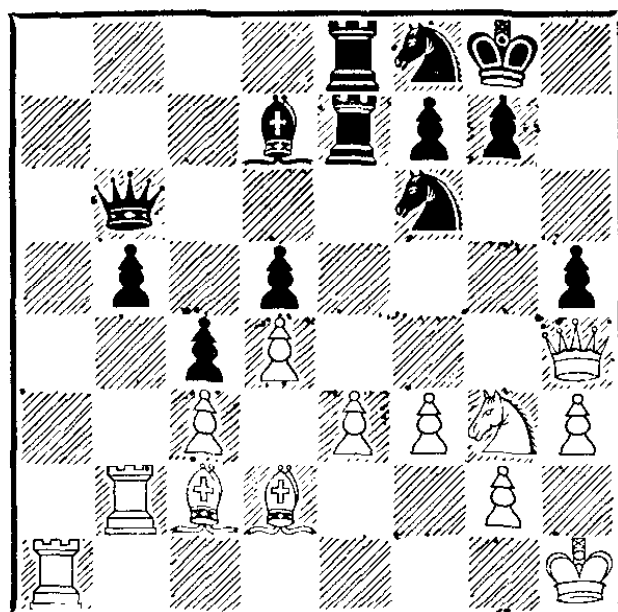
The title of Master was conferred on Ragozin in 1930 after he won a match (6 won, 4 lost, 2 drawn) from the chess veteran Ilyin-Zhenevsky. For several years afterwards, however, he made a comparatively modest showing in tournaments.

Then came the famous Second Moscow International Tournament of 1935. Here, to the surprise of many, the combinative talents of the 27-year-old master displayed themselves to the full. In the second round he overwhelmed the unsuspecting Lilienthal by a series of combinational blows.



Grandmaster Vyacheslav Ragozin

*Ragozin*



*Lilienthal*

It seems that Black has to defend his R-Pawn by P—Kt3, after which White moves R—K1 and P—K4 to obtain great positional superiority. But Ragozin conceived a deep and very original combination involving the sacrifice of the exchange twice, one after another.

27 . . . . R×P!!

The first sacrifice. The main idea behind it is that now the initiative passes over to Black and he already becomes the

attacking side. At the same time the weaknesses in White's camp are revealed (the QB-Pawn).

28 B×R	R×B
29 Kt×P	Kt×Kt
30 Q×Kt	B—B3
31 Q—Kt5	....

Lilienthal decides to defend his QB-Pawn in a combinational way (on 31 ... R×QBP to play 32 Q—Q2.) But no other defence can be seen, for after 31 R—R3 comes 31 ... R—K8ch 32 K—R2, Q—B2ch 33 P—Kt3, Q—K2!, threatening mate on K7 and attacking White's R3.

But Ragozin has prepared another surprise.

31 ....	R×QBP!!
32 Q—Q2	R×B

After sacrificing the second exchange Black's Pawns on the Q-side become powerful.

33 R×R	Kt—K3
34 R—Q1	P—Kt5
35 R—Kt2	P—Kt6

Although White has material advantage, his game is hopeless. All Black has to do is carry out well the advance of his Pawns.

36 Q—B3	Kt—B2
37 R—K2	Q—R2
38 Q—Kt4	....

It is bad to play 38 R—K7 in view of 38 ... Kt—Kt4! White's only chance is to pre-

serve the Queen. With the Queens on the board he may still have some chance for counterplay.

38 ....	Kt—Kt4
39 R—K7	Q—R6
40 Q—K1!	....

The best defence. It is easy to see that after the exchange of Queens White loses fast.

40 ....	P—B6!
---------	-------

A subtle, and the only, path to victory. White would retain the chance for attacking the enemy King both after 40 ... K—B1 41 R—K3 with the threat of 42 Q—R4, and after 40 ... Q—R1 41 Q—Kt4.

41 R—K8ch	B×R
42 Q×Bch	K—R2
43 Q×P	....

Of course, for 43 Q×Kt loses immediately because of 43 ... P—B7. Now Black has to be careful not to allow a perpetual check. Ragozin conducts the final part very resourcefully.

43 ....	Q—R1!
44 R—K1	Kt—Q3
45 Q—B7	P—B7!
46 Q×Kt	....

After 46 Q—B3, Q—QB1 47 Q—Q3ch, Kt—B4! White remains defenceless just the same.

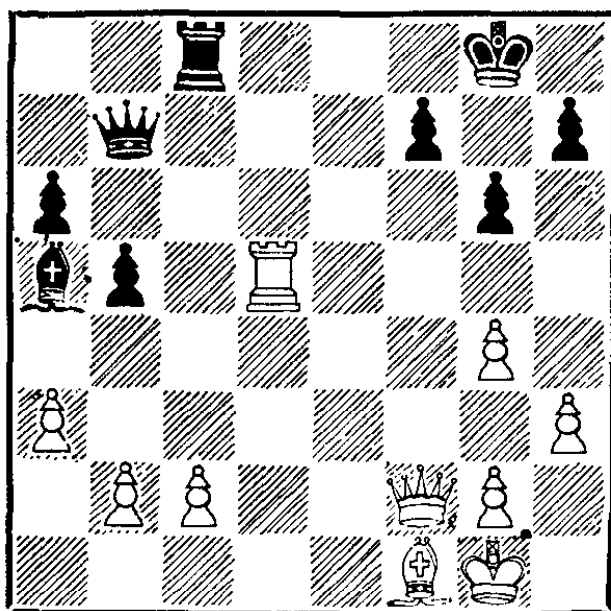
46 ....	P—Kt7
47 Q—B4	Q—B3
Resigns	

This victory earned Ragozin a special prize for the best game in the tournament.

In the following rounds Ragozin scored interesting victories over Spielmann, Stahlberg and Pirc, and ended up by tying for eighth place with Lilienthal and Romanovsky.

After the Third International Tournament in Moscow the following year, Vyacheslav Ragozin gained the reputation of a "grandmaster killer." He beat Flohr and Lasker; Capablanca managed to stave off defeat in a hopeless position by means of perpetual check. In his encounter with Lasker, Ragozin carried through a manoeuvre smacking of an end-game study. Here it is:

*Ragozin*



*Em. Lasker*

In this position White can play 25 Q—B3, although after 25 ... Q—R2ch 26 K—R1, R×P 27 P—Kt4, B—Kt3 28 R—Q1, Q—B2 Black still has the better of it.

Unsuspecting, Lasker continues

25 R—Q6 . . . .

Now comes a graceful five-move manoeuvre.

25 . . . . B—B2!

26 R—KB6 B—Q1!

27 R—Q6 . . . .

Until now White was making the only possible moves. If now 27 Q—B3, then 27 ... Q—R2ch 28 Q—B2, Q×Q 29 R×Q, B—Kt3, winning the exchange.

27 . . . . B—K2!

28 R—Kt6 Q×R!

Not taking the false path 28 ... Q—K5 29 B—Q3, Q—K4 30 P—Kt4, B—Kt4 31 K—R1, B—K6 32 Q—K1, and White is saved.

29 Q×Q B—B4ch

30 Q×B R×Q

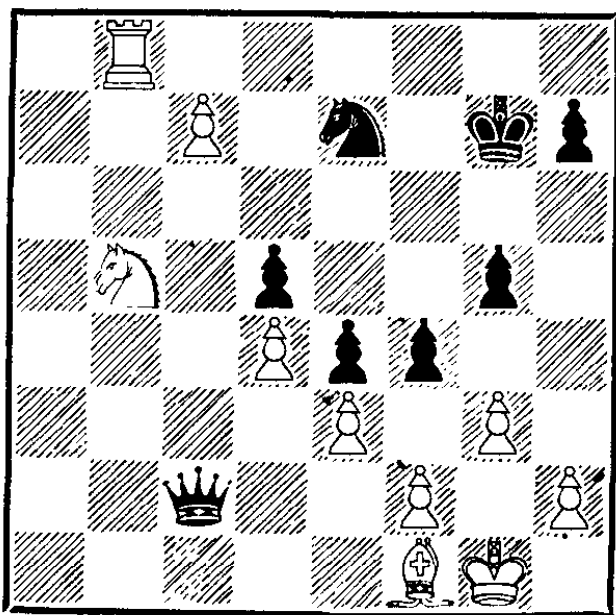
The problem-like manoeuvre resulted in the gain of the exchange for Black, and on the 58th move he won, despite Lasker's tenacious defence.

From that time on Ragozin's combinative talent enjoyed universal recognition. He made good performances in a number of U.S.S.R. and international tournaments.

In the Moscow Championship of 1944, Ragozin took second place. He scored a fine victory in the Helsinki tournament of 1946: 7 1/2 points out of 9, without losing a single game. Typical of his style is the game with Master Solin in that tournament, which won the prize for beauty.

Mikhail Botvinnik once remarked that Ragozin is a very strong opponent in match play. True, the result of the Botvinnik v. Ragozin match in Leningrad in 1940 (in which Botvinnik won 5 games, lost none and drew 7) did not bear that out, but other matches ended in convincing victories for Ragozin. It was in a match with Ilyin-Zhenevsky that he won the title of Master and he gained the Grandmaster title after defeating Grandmaster Bondarevsky in 1946 (7 won, 3 lost, 2 drawn).

There were many combinational games in that match. Of particular interest is the end of the ninth game (Ragozin is White).



There follows an interesting combination:

42 R—K8!      P × KP  
43 P × P!      ....

Avoiding the trap: 43 R × Ktch, K—B3 44 R—K6ch, K × R 45 P—B8=Qch, Q × Q 46 B—R3ch, K—K2 47 B × Q, P—K7!! and Black wins.

43 ....      K—B3  
44 Kt—Q6!!      ....

A wonderful mating attack with a minimum of forces.

44 ....      Q × BP  
45 R—B8ch      K—Kt3

Cannot 45 ... K—K3 46 B—R3ch, K × Kt 47 R—B6 mate.

46 R—B6ch!      K—R4  
47 Kt—K8      ....

Mate can be given faster after 47 P—Kt4ch, but Ragozin is absorbed in his idea.

47 ....      Q—B7  
48 Kt—Kt7ch      K—Kt5  
49 R—B2      Resigns

Black has no defence against 50 K—Kt2 with inevitable mate via 51 P—R3 or 51 B—K2

In recent years Ragozin has had alternating success in tournaments. After poor performances in several U.S.S.R. championships he showed brilliant form in the Chigorin Memorial Tournament of players from the Slav countries. He led all the way until his encounter with Botvinnik. Ragozin's second place in this important tournament is one of his best achievements.

Chessists appreciate Ragozin not only for his tournament play, but, particularly, for his big contribution to the development of the Soviet school.

Ragozin took over the most important features of Chigorin's teachings and put them through the prism of the modern understanding of chess. He is one of the most striking representatives of the Chigorin school.

A prominent master of analysis, he is the author of an opening which has been named Ragozin's Defence. Black rejects all attempts at symmetry in it and boldly counterattacks to obtain an equal game.

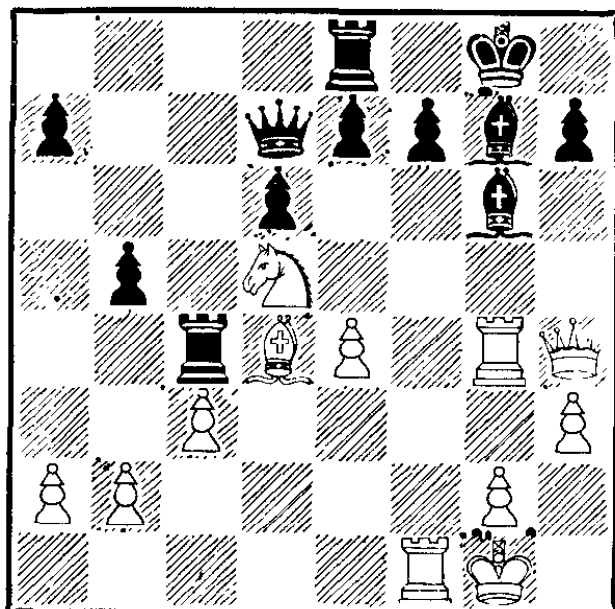
Ragozin's Defence continues and develops Chigorin's important idea of combating the Pawn centre by exerting pressure with the pieces.

Ragozin has applied his system in many games in which Black blocks white squares and scores beautiful victories by dominating them. These games are a triumph of his far-reaching conceptions.

Ragozin is often ready to sacrifice a victory in order to verify an opening idea. Examples of this are his games against Smyslov and Lilienthal in the 15th U.S.S.R. Championship (1947) which he lost because he stubbornly checked the possibilities of the Gambit variation in Botvinnik's System. Ragozin is very fond of sacrificing Pawns for the initiative; he investigates positions where the initiative is the decisive factor in victory. Young players will always find many instructive features in his games. Here is an example of a brilliant attack by Ragozin.

The Ragozin v. Veresov game at the Team Championship of the U.S.S.R., Trade Unions (Moscow, 1945) reached this position after Black's 22nd move. White's forces are

concentrated on the K-side, but it seems that all the weak points in Black's camp are reliably protected. All the more striking is the rout that follows.



23 B × B            K × B  
24 R × Bch!        BP × R

Or 24... K × R 25 Q—Kt3ch,  
K—R3 26 Q—B4ch, K—Kt2  
27 Q × Pch, K—R1 28 Kt—B6,  
and White wins.

25 R—B7ch!

A necessary complement to  
the first sacrifice of a Rook.  
White now vigorously achieves  
victory.

25 ....            K × R  
26 Q × RPch       K—K3

If 26 ... K—B1, then 27  
Kt—B4, R(K)—B1 28 Kt ×  
Pch, K—K1 29 Q—Kt8 mate.

27 Q × KtPch    K—K4  
28 Q—Kt7ch     K × P

Black is neatly mated if  
28 ... K—K3 29 Kt—B4.

29 Kt—B6ch    P × Kt  
30 Q × Q        Resigns

Vyacheslav Ragozin takes an active part in the Soviet chess  
movement, contributing to its further progress and better organ-  
ization.

As Vice-President of the International Chess Federation he  
represents the U.S.S.R. in the world chess movement.

He has been the editor of the journal *Shakhmaty v SSSR*  
for many years.

As we have already pointed out, Grandmaster Ragozin is  
not always successful in tournaments. In nearly every tourna-  
ment, however, he presents one or several real "Ragozin" games  
whose daring and beauty are admired by all. The following  
game against Najdorf, played during the Stockholm Tournament  
of 1948, has a surprisingly original and unexpected combination.

### GRUENFELD DEFENCE

<i>M. Najdorf</i>	<i>V. Ragozin</i>	4 Kt—B3	B—Kt2
White	Black	5 Q—Kt3	P × P
1 P—Q4	Kt—KB3	6 Q × BP	O—O
2 P—QB4	P—KKt3	7 P—K4	B—Kt5
3 Kt—QB3	P—Q4	8 Kt—KKt5	....



A novelty Najdorf had up his sleeve. Usually the play here is 8 B—K3, KKt—Q2 9 Q—Kt3, Kt—Kt3 10 R—Q1. Najdorf didn't take into account that Ragozin, a player with independent and original thinking, cannot be caught easily on a prepared variation. Ragozin himself tries to introduce something new in every game.

8 . . . . Kt—B3  
9 P—Q5 Kt—K1

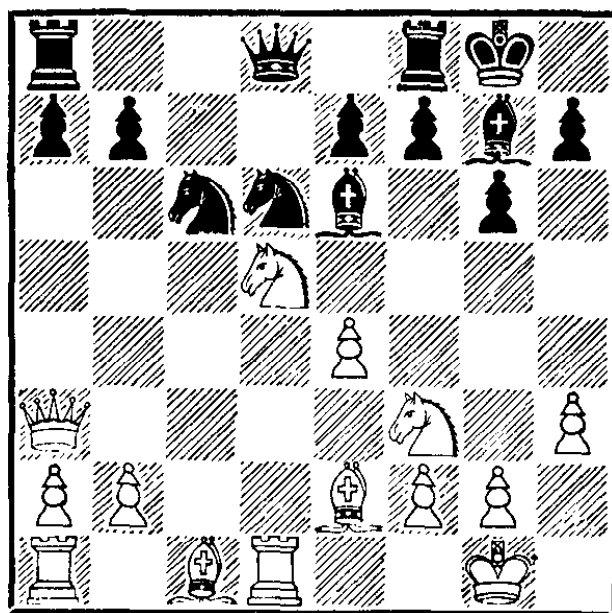
Black leaves the piece under attack. If this Knight is taken, there follows mate after 10 ... B×Ktch.

10 P—KR3 Kt—K4  
11 Q—Kt3 B—B1  
12 B—K2 . . . .

Najdorf doesn't risk 12 P—B4, Kt—Q2 13 P—K5, Kt—B4 14 Q—R3, P—Kt3 15 B—K3, P—KB3 with headwhirling complications, preferring clearer paths.

12 . . . . P—QB3  
13 O—O P×P  
14 Kt×P Kt—QB3  
15 Kt—KB3 Kt—Q3  
16 R—Q1 B—K3  
17 Q—R3 . . . .

Ragozin considers this move, after which Black sacrifices his Queen, a mistake. It can be boldly asserted that it is a rare chess master that could foresee Black's subsequent combination.



17 . . . . Kt×P!

Giving up his Queen for a Rook, Knight and Pawn. Ragozin correctly foresees that Black can soon obtain an attack which will fully compensate him for his insignificant material loss.

18 Kt—B6ch Kt×Kt  
19 R×Q KR×R  
20 B—Q2 Kt—K5

Going with the Knight to KB4 or QB5 via Q3, and opening up the road for the Bishop. Soon Najdorf becomes aware that he has to go over to the defence, but this idea comes to him when there is no longer any defence.

21 B—K3 Kt—Q3  
22 R—QB1 Kt—B4  
23 B—KB4 B—Q4  
24 B—B4 B×B  
25 R×B P—K4

Repulses White's pieces and ensures Black control of the

centre. White probably has here the last chance to seek a draw by sacrificing the exchange: 26 R×Kt, P×R 27 B×P. Missing it, White quickly perishes under the smashing attack of the Black pieces.

26 B—Kt5	R—Q8ch
27 K—R2	P—KR3
28 R—B1	R—Q2
29 B—K3	P—K5
30 Kt—K1	QR—Q1
31 B—B5	B—K4ch
32 P—KKt3	....

No improvement in White's position is obtained also by 32 K—R1 in view of 32 ... R—Q7 with many threats.

32 ....	R—Q7
33 R—B2	B×Pch
34 K—Kt2	B—K4
35 K—B1	R×R

36 Kt×R	R—Q8ch
37 K—K2	R—QKt8
38 P—Kt4	R—Kt7
39 K—Q1	R—Kt8ch
40 K—Q2	B—B3!

Preparing to shift the Knight from B3 to Q6 or KB6 via K4 to set up decisive threats to the White King.

41 B×P	Kt—K4
42 Q—R4	Kt—B6ch
43 K—K2	Kt—Kt8ch

The game was adjourned at this point but Najdorf resigned without resuming play because of the following variation: 44 K—Q2, Kt—B6ch 45 K—K2, Kt—Q3 46 Q—Q7, Kt—Kt8ch 47 K—K3, R—Q8, etc. The funny thing is that White's Queen remained inactive throughout the game.

## BORIS SPASSKY

Boris Spassky was born in 1937. When the Great Patriotic War began and Hitler's armies moved on Leningrad, he was evacuated together with thousands of other children. He spent four years in a Kirov Region children's home, where he began school and learned chess. His first chess teachers were the boys in the upper grades.

The young schoolboy was instantly attracted by the broad variety of combinational possibilities; he was deeply impressed by beautiful and unexpected moves and bold plans of attack.

After his return to Leningrad he joined the chess club of the Palace of Young Pioneers in the autumn of 1946. A quiet, shy boy, at first he was afraid to meet players who had ratings, and when games were discussed or analyzed he usually listened, rarely contributing suggestions of his own.

The suggestions he did make, however, were always to the point. He attracted the attention of the club's senior coach, Vladimir Zak, an experienced candidate-master, who urged

him to attend the classes for second-category players, and then to enter tournaments.

In 1947, at the age of 10, Boris appeared in his first major competition, the junior championship of the Russian Federation. His opponents were older, physically more developed and more experienced than he. Although he finished in the middle of the tournament table his fine playing attracted notice. One of his games was adjudged the best in the tournament.

In the Soviet Union, gifted children are assisted and encouraged in every way to develop their talents, and Boris Spassky had every opportunity to make progress in the game he loved so much. Leading Leningrad masters gave him instruction. The teachers in the Palace of Young Pioneers attentively followed his progress in school, on guard against chess becoming his sole interest. "To be a good chess player you have to be an educated person and be physically fit," they told him. Boris successfully combined his school work with chess training and athletics.

In 1948 he finished fifth in the Leningrad junior championship and was promoted to first-category rating. The prominent Leningrad players Taimanov and Chekhover competed *hors concours* in that tournament. The Spassky v. Taimanov game was a stubborn battle. At the decisive moment 11-year-old Boris let himself be carried away by his plans; he underestimated his opponent's threat and lost the game.

This was a valuable lesson. Boris realized the consequences of not paying sufficient attention to the ideas and plans of his opponent.

His game with Chekhover ended in a draw.

At the junior championship of the Russian Federation in 1948 Boris placed second. In the championship of the Labour Reserves Sports Society in Minsk he won all his games.

Continuing his quick progress, Boris became schoolboy champion of Leningrad in 1949 and played successfully in the U.S.S.R. junior tournament of 1950. Summing up those tournaments, Pyotr Romanovsky noted at the time that Spassky was confidently advancing towards mastery in chess.

A year later the young Leningrad player became a candidate-master. He made a good showing in the quarter-final of the U.S.S.R. Championship, defeating a number of masters.

Boris Spassky's performance in the Leningrad Championship of 1952 attracted great interest among fans. He captured second place in quite a strong field.

The following game comes from that tournament.

## QUEEN'S GAMBIT

*S. Furman*

*B. Spassky*

14 B—R6

R—K1

15 P—B4

....

White

Black

1 P—Q4

P—Q4

2 P—QB4

P—QB3

3 Kt—KB3

Kt—B3

4 Kt—B3

P—K3

5 P×P

....

White avoids the sharp Botvinnik variation which Spassky usually plays with equal willingness as White or as Black. Here White counts on gaining the edge over his young opponent through positional manoeuvring.

5 ....

BP×P

6 B—B4

Kt—B3

7 P—K3

B—K2

8 B—Q3

B—Q2

Such a move can be made only after all the pros and cons have been thoroughly considered. Spassky wants to finish the development of his Q-side-pieces without moving his QR-Pawn or QB-Pawn so as not to provide a target for White's offensive.

9 P—KR3

R—QB1

10 O—O

Kt—QKt5

11 B—Kt1

O—O

12 Kt—K5

Kt—B3

13 Q—Q3

P—KKt3

Typical of Spassky. He has confidence in the defensibility of cramped positions and, in contrast to many young players, does not avoid them.

White launches what might appear to be a very formidable offensive. But an attentive study of the position shows Spassky that the Pawn advance conceived by Furman has its drawbacks in that it weakens a number of important squares. In line with this appraisal he himself calls forth another "attacking" move.

15 ....

Kt—KR4!

Now threatens 16 ... Kt—Kt6 and then Kt—B4. White cannot allow this.

16 P—KKt4

Kt—Kt2

17 Q—K2

....

To 17 P—B5 Black replies 17 ... Kt×Kt 18 P×Kt, B—KKt4.

17 ....

Kt×Kt

18 BP×Kt

P—B3!

This timely thrust gives Black an equal game.

19 P×P

B×P

20 B—B2

B—KKt4

21 B×B

Q×B

22 K—R2

B—B3

23 B—Kt3

R—B1

24 R—B3?

....

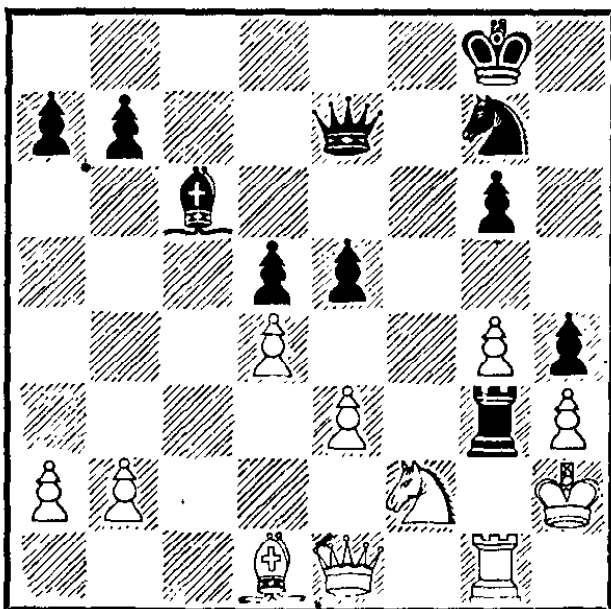
After this mistake Black captures the initiative. White should play 24 KR—B1.

24 ....

R×R

25 Q×R            R—B1  
 26 Q—Kt3        P—KR4!

A bold and very strong move. If 27 P×P then 27 ... Q×Qch 28 K×Q, Kt—B4ch 29 K—R2, P×P, Black gaining positional superiority. Still,



this is better than the passive defence White adopts.

27 R—KKt1?    P—R5  
 28 Q—K1        R—B6  
 29 Kt—Q1        Q—K2  
 30 Kt—B2        P—K4  
 31 B—Q1        R—Kt6!

(See diagram.)

This settles the issue. After 32 R×R, P×Rch 33 K×P, P×P White loses a Pawn.

32 Kt—Q3        P×P  
 33 P×P            R—K6  
 34 Q—Q2        Q—K5  
 35 R—K1        ....

If White withdraws his Knight, Black checks at B5.

35 ....        R×Kt  
 36 Q—KB2      Q×QP  
 Resigns

Boris Spassky was the youngest competitor at the 1953 Bucharest Tournament of players from nine countries. He scored 12 points out of 19 and tied for fourth place with Grandmasters Boleslavsky and Szabo. This fine showing won him the title of International Master.

The following year brought two highlights in Boris Spassky's life. After finishing secondary school he entered the Department of Journalism at Leningrad University. Shortly before taking his entrance examinations he convincingly won first place in a U.S.S.R. tournament of masters and candidate-masters.

In the 22nd U.S.S.R. Championship Boris Spassky made an exceptionally vigorous performance. He was among the leaders throughout the tournament, and finished in a tie for third place with Botvinnik, Petrosyan and Ilivitsky. It is indicative of Spassky's standard of play that in his eight games with grandmasters he scored five points.

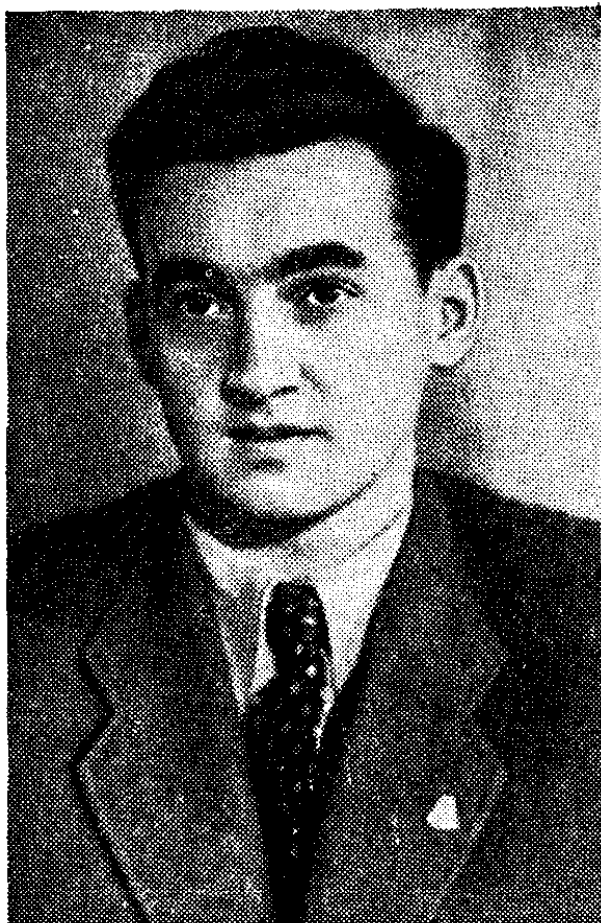
At the Antwerp International Tournament in 1955 Boris Spassky won the title of Junior Champion of the World. In recognition of his outstanding successes he was made an International Grandmaster. He was the youngest player in the world to hold this title.

## MARK TAIMANOV

Mark Taimanov's gifts in both music and chess revealed themselves in 1934, when he was eight years old. He began attending a children's music school, and at the same time entered school tournaments.

His success in these contests prompted him to join the chess club at the Leningrad Palace of Young Pioneers. There, first-class instructors introduced the children to the beauties of creative chess and taught them to be persistent, industrious and self-critical.

Mark enthusiastically plunged into chess. When he lost games he did not become discouraged but tried to draw useful lessons from them.



Grandmaster Mark Taimanov

An interesting sidelight is that in 1935 he played one of the main roles in the popular children's film *Beethoven Concerto*.

In 1937 Mark Taimanov was included in a group of the most promising young players who studied under Mikhail Botvinnik. He learned a great deal from Botvinnik's instructions and advice. Soon after, he won first-category rating and then appeared with success in tournaments of the city's leading players.

The young Leningrader tied for third place with Master Goldberg in the semi-final of the 14th U.S.S.R. Championship (1944). If not for an unfavourable ratio of points he would have qualified for the final. Nevertheless, he won the title of Master.

His subsequent performances demonstrated his growing prowess and the correctness of his creative approach.

He made a good showing in the Leningrad championships of 1945 and 1946 and also in tournaments in which the Finnish masters Bek, Rantanen and Kiuru competed.

Taimanov played splendidly in the semi-final of the 16th U.S.S.R. Championship. In the final, in 1948 he first came to grips with the country's aces. It was a difficult test for Taimanov, and he finished far down in the table. What he gained,

though, was a clear picture of his shortcomings: a lack of objectivity in appraising positions, and psychological instability. This showed him what to concentrate on.

Incidentally, at almost the same time as the tournament he took his final examination in the Leningrad Conservatoire, where he had majored in the piano.

In 1948 Taimanov won the Leningrad Championship, confidently outstripping all his rivals. A year later he again qualified for the final of the U.S.S.R. Championship. This time he tied for third with Geller and became an aspirant for the title of grandmaster.

At the beginning of 1950 he won the Leningrad Championship for the second time.

In August 1950 Mark Taimanov was a member of the group of Soviet masters and grandmasters who competed in the international tournament arranged by the Polish Chess Association in the resort of Szczawno-Zdrój. The tournament ended in a convincing victory for the Soviet school: all six Soviet players finished among the first ten, and won prizes. Keres took first place. Winning ten games, drawing seven and losing two, Taimanov tied for second with Szabo and Barcza, the leading players of Hungary. In recognition of this performance, F.I.D.E. conferred the title of International Master on him.

The Interzonal Tournament in Stockholm in September 1952 was another success for Soviet players, who took all the prizes. Kotov finished far ahead of the others, while Petrosyan and Taimanov tied for second place.

Taimanov went through that difficult contest without a single defeat; he won seven games and drew thirteen.

In the fighting game below, International Master Prins (Netherlands) tries to entangle Taimanov in a sharp and rare variation. He fails, however.

### QUEEN'S GAMBIT

*M. Taimanov*

*L. Prins*

White

Black

1 P—Q4

Kt—KB3

2 P—QB4

P—K3

3 Kt—QB3

P—Q4

4 B—Kt5

P—B4

This continuation, elaborated by Dutch masters, is not sufficiently justified from the strategic point of view, but it is not easy to find one's way in the tactical complications that arise.

5 P×QP

BP×P

The move 5 ... Q—Kt3 has also been met in this position. In the Taimanov v. Geller game from the 1952 Leningrad Championship it was followed by 6 B×Kt, P×B 7 P—K3, Q×P 8 B—Kt5ch, B—Q2 9 B×Bch, Kt×B 10 KKt—K2, BP×P 11 R—QKt1, Q—R6 12 KP×P with the superiority on White's side.

6 Q×P	B—K2
7 P—K4	Kt—B3
8 Q—K3	....

Stronger play was shown in the Smyslov v. Geller game at the 22nd U.S.S.R. Championship: 8 Q—Q2, Kt×KP 9 Kt×Kt, P×P 10 B×B, Q×B 11 Q×P, O—O 12 P—B3, Kt—Kt5 and now by means of 13 Q—QB5 White could have obtained good play.

8 ....	Kt×QP
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Keres played much better in his game with Borisenko at the 22nd U.S.S.R. Championship: 8 ... Kt—QKt5 9 B—Kt5ch, B—Q2 10 B×Bch, Q×B 11 Q—Q2 (if 11 O—O—O, then 11 ... Kt—Kt5) P×P 12 B×Kt, B×B 13 P×P, B×Kt 14 Q×B, Kt×QP, and White had to avert formidable threats.

9 P×Kt	B×R
10 P—B4	Kt—Kt5
11 O—O—O	B—K2
12 P×P	Q—B2

This is stronger than the recommended by some theoreticians 12 ... Q—R4, after which White gets an edge through 13 P×Pch, K—B1 14 B—B4.

13 P×Pch	K—B1?
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Preferable is 13 ... K×P, which leads to extremely sharp play.

14 P—QR3	Kt—R7ch
15 K—Kt1	Kt×Ktch
16 Q×Kt	B—B4ch
17 B—Q3	Q×Q
18 P×Q	R—Q1
19 K—B2	R×B
20 R×R	K×P

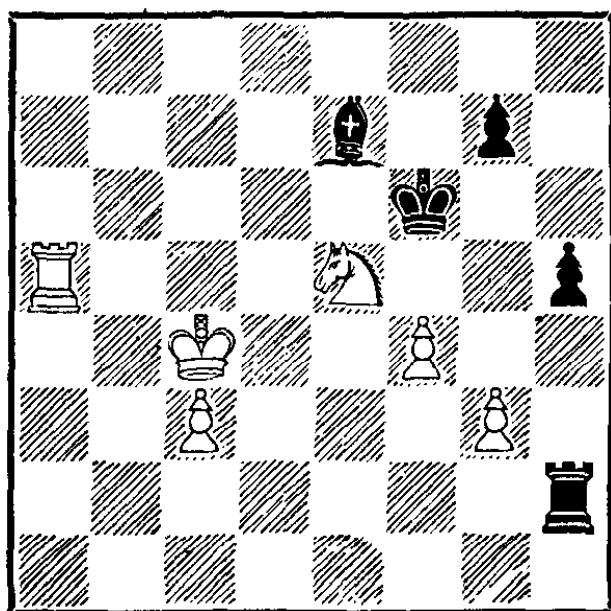
If 20 ... B×P, then 21 Kt—B3, K×P 22 R—QKt1, B×Rch 23 K×B, R—QKt1 24 Kt—K5ch, K—K1 25 Kt—B6! and White wins a Pawn.

21 Kt—B3	B×Rch
22 K×B	R—Q1ch
23 K—B2	R—Q4
24 P—QR4	R—QR4
25 K—Kt3	P—QKt4
26 Kt—K5ch	K—B3
27 P×P	R×Pch
28 K—B4	R—Kt7
29 P—Kt3	P—QR4
30 R—R1	P—R4
31 R×P	R×P

(See diagram on next page.)

Black managed to force through several exchanges which, it would seem, increase his chances for a draw. The young Soviet player, however,





finds ways and means of setting up a powerful attack in this seemingly peaceful position.

32 P—Kt4! B—Q3  
33 P—Kt5ch K—K3  
34 Kt—B3! . . . .

The tempting 34 P—B5ch, K×P! 35 Kt—B3ch, K—Kt5 36 Kt×Rch, B×Kt gives Black good chances for a draw.

34 . . . . R—KB7  
35 P—B5ch K—B2  
36 R—R7ch K—Kt1  
37 R—R8ch B—B1  
38 Kt—Q4 P—R5  
39 P—B6! . . . .

A brilliant and unexpected blow! There now threatens 40 Kt—K6, therefore Black's reply is forced.

39 . . . . P×P  
40 P—Kt6! K—Kt2

Black has no longer any good defence against the threat 41 Kt—K6.

41 Kt—K6ch K×P  
42 R×B K—R2

43 R—Q8 P—R6  
44 R—Q3 P—R7  
45 R—R3ch K—Kt3  
46 Kt—Q4 P—B4  
47 K—Q3 P—B5  
48 K—K4 Resigns

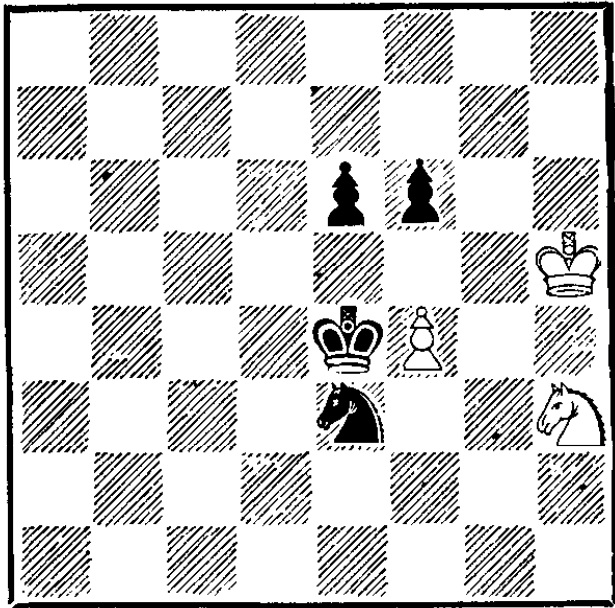
After Taimanov's performance in the Stockholm Tournament, F.I.D.E. made him an International Grandmaster.

A deep understanding of chess and magnificent technique and resourcefulness are qualities Taimanov has shown in the numerous tournaments in which he has played in recent years. He registered one of the highlights in his career when he tied for first with Botvinnik at the 20th U.S.S.R. Championship (he lost the play-off with the close score of 3½-2½). Three years later, in 1956, he won the U.S.S.R. title.

Taimanov favours an active, aggressive style. He is good at sizing up tactical complexities and produces fine combinations. An expert in the opening, he has worked out not a few original systems of development.

An ability to discover unusual possibilities in the simplest positions is characteristic of Taimanov. An example is the following position after the 51st move in a game against Spassky at the 1952 Leningrad Championship.

### *Spassky*



### *Taimanov*

Black has material advantage and White's B-Pawn is weak. One might expect the game to end in a quick victory for Black, but Taimanov brings out subtleties reminiscent of an end-game study.

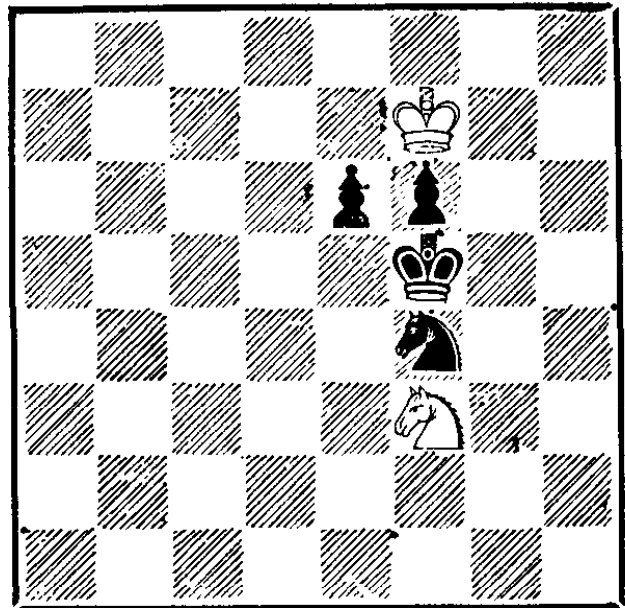
52 K—Kt6 Kt—Q4  
53 K—B7! K—B4

Not 53 ... Kt×P 54 K×P, and the game results in a draw. Now White cannot prevent the capture of his Pawn.

54 Kt—Kt1 Kt×P  
55 Kt—B3! . . . .

This is the position Taimanov wanted. Black has two extra Pawns and well-placed pieces, yet he cannot win.

Taimanov indicated the following possible variations:



55 ... P—K4 56 Kt—R4ch, K—Kt4 57 Kt—B3ch, K—Kt5 58 K×P, P—K5 59 Kt—K5ch, K—Kt6 60 Kt—B4, with a draw.

55 ... K—K5 56 Kt—Q2ch, K—Q6 57 Kt—B1, P—B4 58 K—B6, and Black cannot evade the manoeuvre 59 Kt—Kt3 followed by the exchange of the Knight for the two Pawns.

55 ... K—Kt5 56 Kt—R2ch, K—R6 57 Kt—B1, P—B4 58 K—B6, and Black cannot prevent the manoeuvre 59 Kt—K3 and then Kt×P.

Several moves after White's 55 Kt—B3! Spassky and Taimanov agreed on a draw.

Along what lines should the young grandmaster work to improve his play? In our opinion, he should review his creative achievements with a critical eye and get a clear picture of the reasons behind his setbacks, which, true, occur very infrequently. Another failing to overcome is his underestimation of the strength of some of the opponents he comes up against in tour-

naments. Lastly, he should continue to polish his skill in conducting manoeuvring battles.

The following game from the Szczawno-Zdrój International Tournament of 1950 is typical.

### NIMZOVICH'S DEFENCE

*L. Szabo*      *M. Taimanov*

White

Black

1 P—Q4      Kt—KB3  
2 P—QB4      P—K3  
3 Kt—QB3      B—Kt5  
4 P—QR3      . . . .

This sharp continuation has been subjected to numerous and thorough analyses and tests. Many theorists hold that this is the way for White to gain superiority in Nimzovich's Defence. Others, Taimanov among them, uphold Black's position in this variation, both in theory and in practice.

4. . . .      B×Ktch  
5 P×B      O—O  
6 P—B3      Kt—K1  
7 P—K4      P—QKt3  
8 Kt—R3      . . . .

White hits on an original line of development. Nothing is promised by 8 B—Q3, B—R3 9 Kt—K2, Kt—QB3 10 Kt—Kt3, Kt—R4 11 Q—K2, Kt—Kt6 12 R—QKt1, Kt×B 13 R×Kt, P—QB4, after which Black has a strong position with good chances of conducting active operations on the Q-side.

8 . . . .      Kt—QB3  
9 P—K5      B—R3  
10 Q—R4?      . . . .

Stronger is 10 B—Q3, Kt—R4 11 Q—K2, leading to sharp play with mutual chances.

10 . . . .      Kt—R4  
11 B—K3      P—KB3

The calmer 11 ... P—QB3, preparing the way for P—Q4, also gives Black good play.

12 B—Q3      P×P  
13 B—Kt5      . . . .

If 13 P×P then 13 ... B×P 14 B×B, Q—R5ch, and so on.

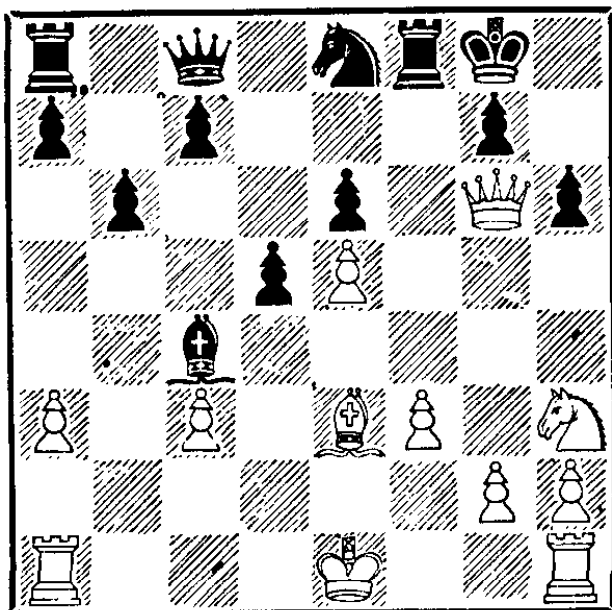
13 . . . .      Q—B1  
14 P×P      P—R3  
15 B—K3      . . . .

Szabo does not start a combination with 15 Q—B2, in which case after 15 P×B 16 B—R7ch, K—R1 17 Kt×P, Q—Q1 18 P—KR4 there arise interesting complications. Weaker than 18 P—KR4 is 18 B—Kt8, R—B4 19 Kt—B7ch, K×B 20 Kt×Q, R×Kt, with superiority for Black.

15 . . . .      P—Q4  
16 Q—B2      . . . .

The Hungarian grandmaster chooses a continuation which meets a refutation. No salvation is 16 P×P e.p., for after 16 P×P White's Pawn at B4 is defenceless.

16 . . . . . Kt×P  
 17 B×Kt B×B  
 18 Q—Kt6 . . . . .



White's position now seems very good. If, for instance, 18 ... K—R1 then 19 B×RP, P×B 20 Q×Pch, K—Kt1 21 Q—Kt6ch, and the result is a draw. Black cannot play 21 ... Kt—Kt2 because of 22 Kt—Kt5.

18 . . . . . R—B4!

A deep understanding of the position. Taimanov has carefully weighed the strength of the attack planned by his adversary and is not afraid of weakening the position of his King.

19 B×RP? . . . . .

Undoubtedly more tenacious is 19 P—B4.

19 . . . . . R×Pch  
 20 K—B2 R—K7ch  
 21 K—Kt3 Q—Q2  
 22 Kt—Kt5 Kt—B3  
 23 KR—K1 R—K1  
 24 R×R B×R  
 25 P—KR4 . . . . .

Szabo intended to play 25 R—K1 to win the K-Pawn. But that plan did not take into account Black's ingenious rejoinder 25 ... B—Q6! That could be followed by: 26 Q×B, P×B 27 Q—Kt6ch, Q—Kt2 28 Q×Qch, K×Q, and now White cannot play 29 Kt×Pch because of 29 ... K—B2 and he loses a piece

25 . . . . . P—K4  
 26 K—B2 B—B5  
 27 R—Q1 P—B4

Now, with a safe position, Black has an extra Pawn. This ought to decide the outcome.

28 P—R5 P—Q5  
 29 R—K1 P—Q6

Avoiding the trap set by White. If 29 ... P×P then 30 R—Q1 with chances of complicating the game.

30 K—Kt1 B—Kt6  
 31 Kt—K4 Kt×Kt  
 32 R×Kt R—K3  
 33 Q—Kt4 P—Q7

Up until now White has been putting up a very stubborn defence, but this marks the end of his resistance. Several more moves follow by inertia.

34 B×QP	Q×B	38 R—K3	B—Q8
35 P—QB4	Q—Q8ch	39 Q—B5	B×P
36 K—R2	Q—Q3	40 R×P	R×R
37 P—B4	B—B7	Resigns	

### MIKHAIL TAL

When the 24th U.S.S.R. Championship opened in Moscow in February 1957 it never occurred to anyone that Mikhail Tal, the youngest entrant, might possibly take first prize. Discussing the prospects of this 20-year-old Riga University student, fans said: "He is gifted, of course, and he'll make a name for himself some day—but not in this tournament, where he faces men like Bronstein, Kereš, Petrosyan and Taimanov."

Mikhail Tal upset all the predictions. Playing in brilliant combinational style, he deservedly captured first place. When we say "deservedly" we are not simply paying Tal a compliment. The point is that he defeated all his main rivals: Paul Keres, David Bronstein, Tigran Petrosyan, Alexander Tolush and Mark Taimanov. By beating these renowned grandmasters he forced them to vote, as it were, in favour of awarding him the coveted title of U.S.S.R. Grandmaster.

What the predictions failed to take into account was Mikhail Tal's fast progress. The 1957 tournament showed that he had greatly improved his defence and his end-game technique since the previous U.S.S.R. Championship. His play was steadier and more balanced.

And so, at the age of 20 Mikhail Tal became Champion of the U.S.S.R. and a Grandmaster. The only other player ever to win the Soviet chess crown so young was Mikhail Botvinnik, in 1931.

The story of how Mikhail Tal came to be one of the strongest grandmasters in the world is both typical and instructive.

He got his introduction to the game in 1945, when he was eight, from a visiting cousin who was several years older. When Mikhail suggested playing hide-and-seek one day, his cousin proposed chess instead. "That's more fun," the older boy said. He taught Mikhail the moves and then trounced him six times in a row. Next day they played again, with the same result.

This kept up for a few days. When Mikhail asked his cousin how he had become such an excellent player, the boy explained that he was a member of the chess club at the Palace of Young Pioneers and had fourth-category rating.

Impressed, Mikhail visited the chess club of the Riga Palace of Young Pioneers several days later. He liked everything he saw in that fine building. Soon afterwards he became a member of the club. He studied chess theory, played in tournaments, and analyzed games and problems under the guidance of experienced coaches.

Some great players reach the top by a long and tortuous path, while others climb the rungs with a speed and ease that belie the hard work they put into it. Without creative effort there cannot be any creative achievement.

Mikhail Tal worked persistently, but this did not safeguard him against bitter setbacks and doubts. At the beginning, his performance in tournament after tournament was nothing more than mediocre, but then victories gradually took the place of defeats.

His play is characterized by a spirit of innovation, a bold approach to the solution of creative problems, and a constant striving for the initiative. This has brought him good tournament results.

After a series of victories in junior events in the Baltic republics and in U.S.S.R. school-boy championships, Mikhail Tal was paired in a match with Vladimir Saigin, an experienced Byelorussian Master. He scored a hard-fought 8-6 victory, and received the title of Master. He was 16 at the time.

In the 23rd U.S.S.R. Championship (1956) he came to grips with prominent masters as an equal. Next he made a good showing in the world student team championship.

In the spring of 1958, at the 25th U.S.S.R. Championship, he won the Soviet chess crown for the second year in a row.

The Government of the Latvian Republic presented him with an Honour Certificate in March 1957 in recognition of his creative attainments. In the spring of 1957 he graduated from the history and philology department of Riga University.

The following game is typical of Tal's play.

### *SICILIAN DEFENCE*

23rd U.S.S.R. Championship, 1956

<i>M. Tal</i>	<i>A. Tolush</i>	3 P—Q4	P×P
White	Black	4 Kt×P	Kt—KB3
1 P—K4	P—QB4	5 Kt—QB3	P—QR3
2 Kt—KB3	P—Q3	6 B—Kt5	P—K3
		7 P—B4	....

The most popular continuation nowadays. White is out to attack the King's position.

7 . . . . Q—Kt3

As it is, Black lags in development. This Queen manoeuvre to capture Pawns can prove very dangerous. Simple, satisfactory and reliable is 7 ... B—K2.

8 Q—Q2 Q×P

9 R—QKt1 Q—R6

10 P—K5 . . . .

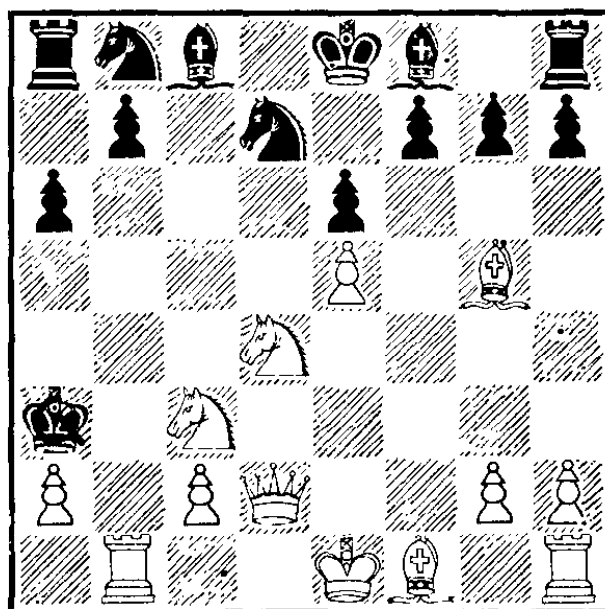
The most forceful line of attack, but by no means the only one. Also possible is 10 B—K2, B—K2 11 P—K5, P×P 12 P×P, KKt—Q2 13 R—Kt3, Q—B4 14 Kt—K4, Q×KP 15 B×B, K×B (bad is 15 ... Q×Kt(K) 16 B—R3, Q×KtP 17 B—B3) 16 Q—Kt4ch, or 10 B—K2, Kt—B3 11 Kt×Kt, P×Kt 12 P—K5, Kt—Q4 13 Kt×Kt, KP×Kt 14 O—O. In both cases White has a good attacking position.

Bannik did not do so well against Tolush (24th U.S.S.R. Championship): 10 B×Kt, P×B 11 P—B5. After 11 ... B—R3! Black gets a good position.

10 . . . . P×P

In the Keres v. Fuderer game (Göteborg, 1955) Black played 10 ... KKt—Q2, but after 11 P—B5! quickly came under an irresistible attack.

11 P×P KKt—Q2



12 Kt—K4 Q×P

The same risky style. It looks as though Black no longer has any good continuations. For example: 12...Q—R5 13 B—Kt5! P×B 14 O—O, with very dangerous threats, or 12 ... B—B4 13 R—Kt3! Q×P (13... Q—R5 14 R—QB3, Kt—Kt3 15 Kt—Q6ch) 14 Q—B3! Kt—Kt3 15 Kt—Q6ch.

Also strong is 12 B—QB4, played by Keres against Tolush at the 24th U.S.S.R. Championship.

13 R—Kt3 . . . .

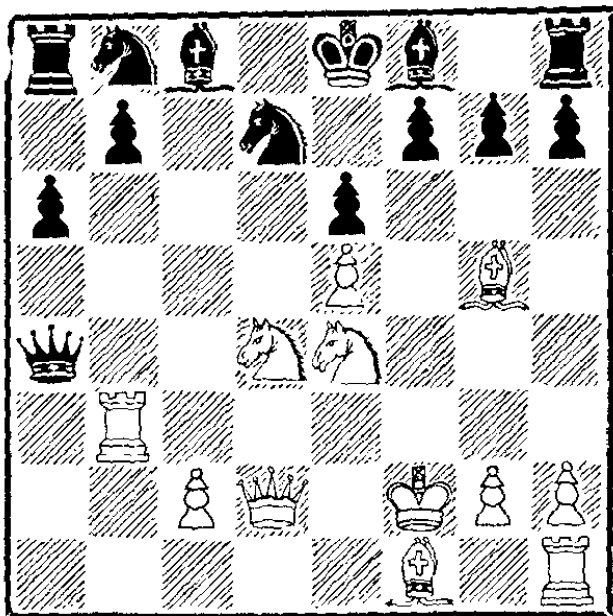
Preventing 13 ... Q—Q4.

13 . . . . Q—R8ch

The other variations are no better, for example: 13 ... Kt—B4 14 Kt—Kt5, Q—R8ch 15 K—K2; 13 ... B—B4 14 Q—B3; 13 ... Q—R5 14 B—Kt5, Q—R8ch 15 K—B2, Q×R 16 Q—B3, Kt—B3 17 B×Kt, P×B 18 Q×P.

14 K—B2 Q—R5

No better is 14 ... B—B4 15 Kt×B, Kt×Kt 16 B—Kt5ch, P×B (16 ... K—B1 17 Q—Kt4) 17 R×Q, Kt—K5ch 18 K—K3, Kt×Q 19 R×R.



15 B—Kt5! . . . .

The strongest continuation. By sacrificing the Bishop, White builds up irresistible threats.

15 . . . . P×B  
16 Kt×KtP P—B3

No good is 16 ... Kt—R3 17 Kt(Kt)—Q6ch, B×Kt 18 Q×B.

17 P×P! . . . .

Tal is in his element. One combination follows another. Weaker is 17 Kt(Kt)—Q6ch, B×Kt 18 Kt×Bch, K—K2, and Black entrenches himself.

17 . . . . P×P  
18 R—K1 R—R3

Poor is 18 ... P×B 19 Kt—B7ch, K—Q1 20 Kt×Pch.

19 B×P Kt×B  
20 Kt×Ktch K—B2  
21 R—KB3! . . . .

All White's pieces are attacking the King. Black cannot play 21 ... Q×Kt because of 22 Kt—Q5ch, K—K1 23 Kt—B7ch.

21 . . . . Q—R5ch  
22 K—B1 P—K4

Nothing is gained by 22 ... Q—B5ch 23 K—Kt1, B—B4ch 24 K—R1, Q×Kt 25 Kt—Q5ch, K—Kt3 26 R—B6ch.

23 Q—Q5ch B—K3  
24 Kt—Q7ch K—Kt3

Mate results from 24 ... K—K2 25 Q—B5ch, K×Kt 26 R—Q1ch, K—K1 27 Kt—B7 mate.

25 Kt×Pch K—Kt2  
26 R—Kt3ch Q×R

Black has no other defence. If 26 ... K—B3 then 27 Q—Q8ch.

27 Q×Pch Kt—Q2  
28 P×Q R—Kt3  
29 Q—B7 B—QB4  
30 Kt×Kt B—B5ch  
31 R—K2

In this hopeless position Black exceeds the time limit.





Grandmaster Alexander Tolush

### ALEXANDER TOLUSH

Alexander Tolush, of Leningrad, is well known among chess-ists as a player with original conceptions who always strives to capture the initiative, is a master at discovering latent attacking possibilities, and has brilliant combinative gifts.

His tournament results are uneven, but he can be depended on to produce exciting games of broad creative scope.

A point worth dwelling on is that Alexander Tolush attained a really high standard of play only after he had supplemented his combinational skill with persistent study of positional manoeuvring and, particularly, the technique of exploiting material advantages. He learned a great deal in this respect from his collaboration with Paul Keres, whom he trained for several years.

Tolush, who was born in 1910, learned chess as a child. He made a good showing in a series of classification contests

and quickly won first-category rating. In 1938 he earned the title of Master for his magnificent result in the semi-final of the 11th U.S.S.R. Championship. His debut in the final of the U.S.S.R. Championship in 1939 was not a success, however. The battles with the leading Soviet masters brought out the flaws in his play at that time: he attacked too rashly, and, like many combinative players, was considerably weaker when it came to positions in which he had to repulse attacks.

Continuing his persistent studies after the tournament, Tolush diversified his game. He mastered the art of positional battle and learned to wage a tenacious and resourceful defence.

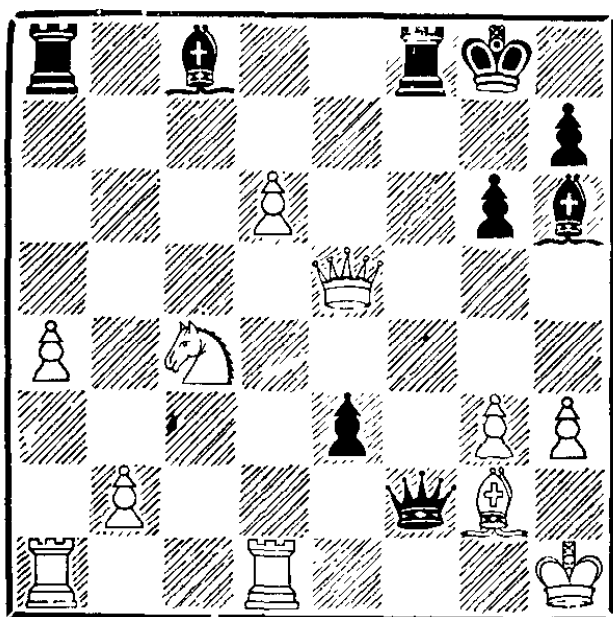
During the Great Patriotic War Alexander Tolush served in the Soviet Army. He saw action from the walls of Leningrad all the way to German territory.

Since the war he has made very good tournament showings. He won the Leningrad Championship in 1946 and 1947; in the 15th U.S.S.R. Championship (1947) he placed fifth, ahead of many masters and grandmasters. He repeated this fine performance in the 16th U.S.S.R. Championship, in 1948.

Playing with great uplift, he produced a number of brilliant games in the 18th U.S.S.R. Championship (1950) and tied for second place. He also made out well in the 20th U.S.S.R. Championship in 1952.

The following position is from the Tolush v. Mikenas game in the 18th U.S.S.R. Championship.

*Mikenas*



*Tolush*

With White threatening 31 B×R or 31 B—Q5ch Black's position seems absolutely hopeless. Mikenas discovers a way of complicating the battle, however.

30 . . . . .	Q × Bch!
31 K × Q	B — Kt2ch
32 K — Kt1	. . . . .

A draw is the outcome of 32 K—R2, R—B7ch 33 K—Kt1, R—Kt7ch 34 K—B1, R—B1ch 35 K—K1, R(B)—B7.

32 . . . . .	R — B7
33 Kt × P	R — K7

34 Q—K6ch      K—R1  
35 P—Q7      R—KB1

Clever. If now 36 P—Q8=Queen then 36 ... B×Ktch 37 Q×B, R—Kt7ch 38 K—R1, R—Q7ch, resulting in perpetual check. But Tolush avoids the trap and effects a decisive combination.

36 Q—K5ch      K—Kt1  
37 Q—K6ch      K—R1  
38 Q—B6ch!      R×Q  
39 P—Q8=Qch      R—B1  
40 Q—Q4ch      B—Kt2

If 40 ... K—Kt1 White replies 41 Q—B4ch and takes a Rook.

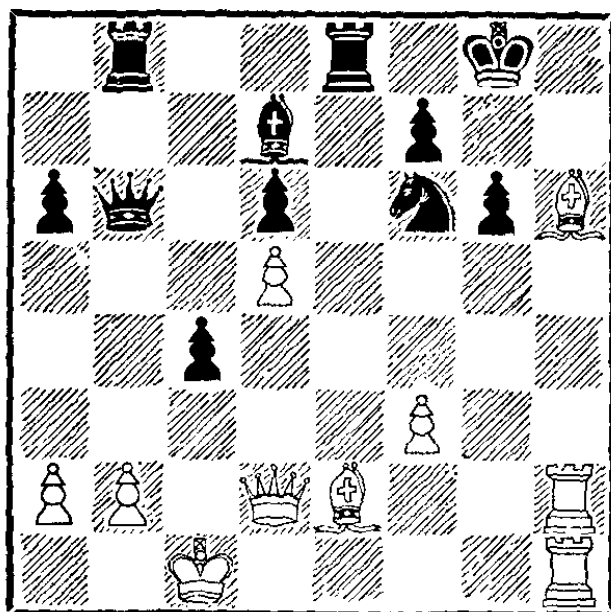
41 Q—Q3      R(B)—B7  
42 Q×R!      Resigns

Alexander Tolush made a brilliant showing at the 1953 Bucharest International Tournament. Competing against masters and grandmasters from ten countries, he chalked up 14 points out of 19 and captured first prize. He won ten games, drew eight and lost only one, to Smyslov.

Tolush played with his usual energy, ingenuity and resourcefulness, boldly creating combinational complications.

The following diagram shows the position after Black's 25th move in the Tolush v. Ciociltea encounter. The Rumanian master was smashed by a direct attack on the King-side.

*Ciociltea*



*Tolush*

26 B—Kt7!      Kt—R4

Or 26 .. Q×Pch 27 Q×Q, R×Q 28 B×Kt with the irresistible threat of mate at R8.

27 R×Kt!      P×R  
28 B—Q4      Q—Q1  
29 Q—R6      R—K4  
30 R×P      Resigns

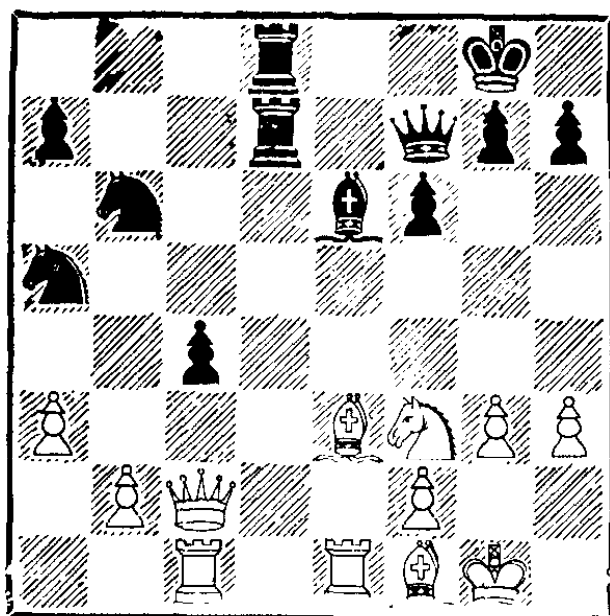
In his encounter with Grandmaster Stoltz of Sweden Tolush settled the issue with a neat tactical blow. (See diagram on next page).

26 Q—B3!      Kt—Kt6  
27 B×Kt      P×B  
28 R×B!      ....

The crucial move. Now things develop fast.

28 ....      Kt×R  
29 B×P      K—R1  
30 R—K1      ....

Stoltz



Tolush

White gets two light pieces for the Rook, and this assures him overwhelming superiority. In the ensuing battle Tolush skilfully parries all his opponent's attempts to build up counterchances.

30 . . . .	Q—R4
31 R×Kt	Q×P
32 Q—K1	Q—R4
33 K—Kt2	P—KKt4

34 Q—K6	R—Q3
35 B5	Q—R3
36 R—KR1	Q—Kt2
37 B—Kt3	P—Kt5
38 Kt—R4	Q—Kt2ch
39 K—R2	Q—Kt2
40 K—Kt1	Q—Kt4

Now comes the concluding combination.

41 Kt—Kt6ch	K—Kt2
42 R×Pch	Resigns

If 42 ... K×R then 43 Kt—B8ch, K—Kt2 44 Q—R7ch, K×Kt 45 Q—B7mate.

Alexander Tolush, who was made an International Master in 1950 and an International Grandmaster in 1953, is a journalist by profession. He lives and works in Leningrad. In addition to everything else, he is known as a first-class chess coach.

The following game strikingly reveals his attacking skill and deep understanding of positions.

## FRENCH DEFENCE

Leningrad Championship, 1946

D. Rovner      A. Tolush

White      Black

1 P—K4	P—K3
2 P—Q4	P—Q4
3 Kt—Q2	. . . .

This old move is the foundation of a number of systems developed by Soviet masters.

At first they discovered new attacking possibilities in continuations that had been met earlier in tournament practice, and then they evolved original lines of defence which take the sting out of the "formidable" 3 Kt—Q2.

3 . . . .	Kt—QB3
-----------	--------

A player with a stereotyped understanding of position would subject this move to withering criticism. How does Black dare to block his QBP, when "book" decrees that in the French Defence he must reply P—QB4 to P—K5?

Chigorin said: "Moves not inferior to the theoretical ones can be found in nearly all the openings if a strong and experienced player can make them the starting point of a whole combination."

4 KKt—B3      Kt—B3  
5 P—K5      Kt—Q2  
6 P—B3      . . . .

Better here is 6 Kt—Kt3, a move introduced by Botvinnik. Then White replies to 6 ... P—B3 with 7 B—QKt5, retaining a firm hold on the K5-square.

6 . . . .      P—B3  
7 Kt—R4?      . . . .

This was what White prepared in reply to Black's last move. The threat of 8 Q—R5 now seems very dangerous, but it meets with an unexpected refutation. White should play 7 P×P.

7 . . . .      Q—K2  
8 B—Q3      P×P!

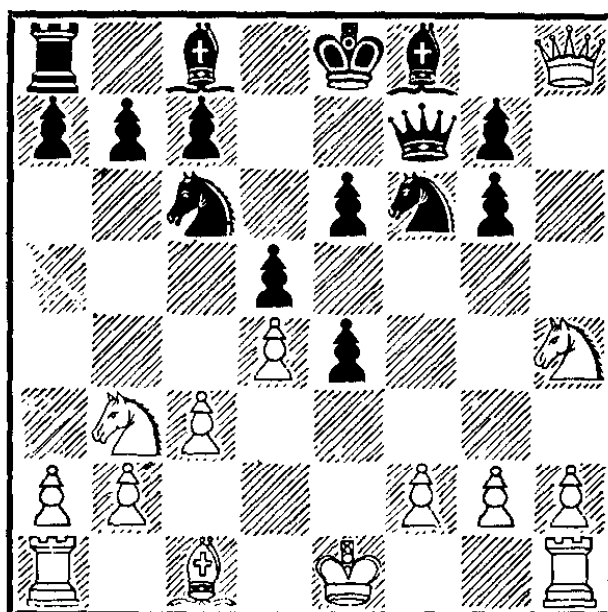
Excellent. Black does not stop at material sacrifice in order to seize the initiative. Weaker is 8 ... Q—B2 because of 9 P—KB4, as in the Boleslavsky v. Rudakovsky game at

the 14th U.S.S.R. Champion ship in 1945.

9 Q—R5ch      Q—B2!

This bold idea comes from I. Vistanekis, a Lithuanian master. Also interesting is 9 ... P—Kt3 10 B×Pch, K—Q1, with big complications.

10 B—Kt6      P×B  
11 Q×R      P—K5  
12 Kt—Kt3      Kt—B3



By sacrificing the exchange Black has obtained a powerful position in the centre. White's pieces are poorly placed, and Tolush quickly builds up a decisive onslaught against White's King.

13 P—B3      B—Q2  
14 P×P      P×P  
15 O—O      O—O—O  
16 P—Kt3      B—Q3  
17 Q—R7      Kt—K2  
18 Kt—Kt2      P—KKt4!

Good. If 19 Q×KP, Q—R4 Black's attack becomes irre-

sistible. He threatens 20 ... R—R1 and, later, B—B3.

Not suitable, of course, is 19 B×P, Kt×Q 20 R×Q, Kt×B, etc.

19 Kt—K3	Kt—B4
20 Q—R3	Kt×Kt
21 B×Kt	P—K4
22 Q—Kt2	Q—R4

The assault begins. Tolush carries it out with his usual precision.

23 P×P	B—KR6
24 Q—KB2	B×P
25 KR—K1	B—Kt5

Typical of Tolush's attacking style. Avoiding stereotyped natural moves, he strengthens the position of each

attacking piece to the maximum.

26 B—Q4	B—B6!
27 B×B	Kt—Kt5
28 Q—B2	R—R1!

Catastrophe now hits White at his R2-square. If 29 B—Q4 Black replies 29 ... Q—R6 with the mortal threat of Q×KtPch.

29 Kt—Q4	Kt×P
30 R×P	B×R
31 Q×B	Kt—Kt5
32 Q—Kt2	Kt×B
33 R—K1	P—Kt5
34 R—K3	P—B4
35 Kt—Kt5	Kt—B6ch
36 K—B2	Q—Q4
37 P—B4	Q—Q7ch
38 R—K2	Q—B8

Resigns

## CHAPTER TWO

### PROMINENT MASTERS

#### VLADIMIR ALATORTSEV

Vladimir Alatortsev (born 1909) registered his first big success at the Leningrad Championship of 1931, where he took third place. That same year he tied for third in the Seventh U.S.S.R. Championship and won the title of Master.

He made an exceptionally good showing in the U.S.S.R. Championship of 1933, finishing runner-up to Botvinnik.

In 1934 Alatortsev was champion of Leningrad. The following year he moved to Moscow, and in 1936 and 1937 he won the Moscow championship. In 1938 he captured the Soviet trade-union chess crown.

Another illustration of his ability was his draw in a match with Grandmaster Lilienthal in 1935.

Vladimir Alatortsev has played in the finals of many U.S.S.R. championships. In recognition of his tournament performances, F.I.D.E. conferred the title of International Master on him.

In the field of theory, Alatortsev has made a noteworthy contribution to problems of the middle game; he has systematized a number of typical positions and indicated methods of exploiting weak squares and points.

Many of Alatortsev's games are good examples of the active positional style characteristic of the Soviet school.

A hydraulic engineer by training, Vladimir Alatortsev is an active figure in the chess world. He holds the post of Chairman of the U.S.S.R. Chess Federation and has for many years been editor of the popular chess column in the newspaper *Vechernaya Moskva*.

At the Department of Graduate Studies in Chess set up a few years ago at the Central Research Institute of Physical Culture, Moscow, a group of candidate-masters and masters is working on theoretical investigations designed to raise the level of play in the Soviet Union. One of them is Vladimir Alatortsev, who in 1956 successfully presented a Candidate's thesis on general problems of chess theory.

The following game is typical of this gifted master.

### NIMZOVICH'S DEFENCE

18th U.S.S.R. Championship, 1950

*V. Alatortsev*      *V. Lyublinsky*

White

Black

1 P—Q4	Kt—KB3
2 P—QB4	P—K3
3 Kt—QB3	B—Kt5
4 P—K3	O—O
5 B—Q3	Kt—B3

Black obtains greater opportunities for active play after 5 ... P—B4.

6 Kt—K2	P—K4
7 P—Q5	Kt—K2

The continuation 7 ... P—K5 8 B—B2, Kt—K4 9 P—QR3, B×Ktch 10 Kt×B, Kt×BP 11 Kt×P favours White, who receives more operational scope for his pieces.

8 P—QR3	B×Ktch
9 Kt×B	P—Q3
10 O—O	Kt—K1?

Black should play here 10 ... P—B3 and only after 11 P—K4, P×P 12 BP×P retreat with his Knight to K1.

11 P—B4!	P×P
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If 11 ... P—KB3, then comes 12 P—KB5, entirely cramping up Black's position. On 11 ... P—KB4 very strong is 12 P×P, P×P 13 P—K4, and if 13 ... P—B5, then 14 P—B5.

12 P×P	B—B4
13 B—K2	B—Q2
14 B—K3	P—KB4
15 B—B3	Kt—KB3
16 R—K1	Kt—Kt3
17 P—KKt3	P—QR3
18 P—QKt4	....

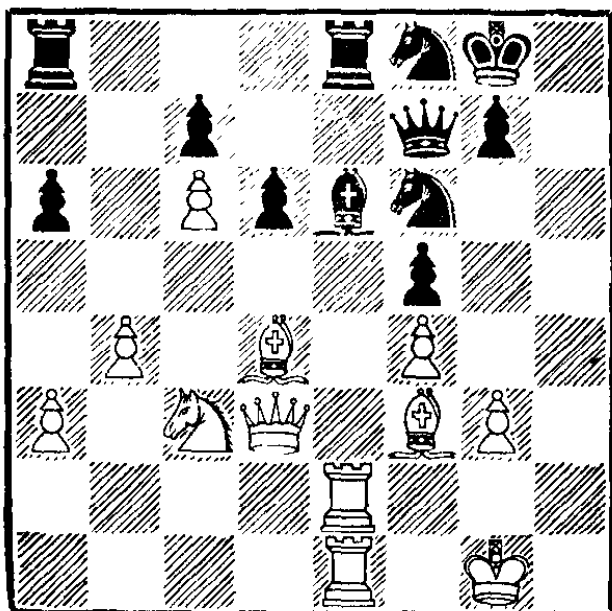
Taking advantage of the weaknesses that have appeared in Black's camp, Vladimir Alatortsev skilfully combines his threats on the Q-side with pressure along the K-file.

18 ....	R—K1
19 Q—Q3	P—KR4

An attempt at some action.

20 P—B5	P—R5
21 P—B6	KtP×P
22 QP×P	B—K3
23 B—Q4	P×P
24 P×P	Kt—B1
25 R—K2	Q—K2
26 QR—K1	Q—B2





27 B × Kt! . . . .

A clear and correct estimation of the position. White gives up the lauded "advantage of two Bishops" in order to take possession of the central Q5-square by exploiting the concrete features of the position.

27 . . . . . Q × B  
 28 Kt—Q5 Q—B2  
 29 K—B2 K—R1  
 30 Q—Q4 K—Kt1  
 31 R—K3 KR—Kt1  
 32 R—KR1 P—R4  
 33 B—R5! . . . .

That settles it. If 33 ... Kt—Kt3, then 34 B × Kt, Q × B 35 Kt—K7ch. On 33 ... P—Kt3 the winning play is 34 Kt—B6ch, K—Kt2 35 Kt—Kt4ch.

33 . . . . . B × Kt  
 34 B × Qch B × B  
 35 R—QKt1 R—Kt4  
 36 P—R4 R—Q4  
 37 Q—B3 P × P  
 38 R × P R—B4  
 39 Q—Q3 R—R3?

A slip during time trouble, but it doesn't make any difference.

40 Q × R Resigns

### LEV ARONIN

Lev Aronin (born 1920) learned chess at the age of eight, while in his first year in school. Playing in tournaments in his home town of Kuibyshev, he rose to first-category rating.

After entering the physico-mathematical department of the Moscow Teacher Training College in 1938, he attended the Moscow Chess Club regularly and played in tournaments. He became champion of his college.

Contact with Moscow's leading players taught Aronin a great deal. His skill rapidly improved. In 1940 he competed in the final of the Moscow Championship for the first time and became a candidate-master.

During the Great Patriotic War Lev Aronin served in the Soviet Army.

In August 1945 he captured first place in a U.S.S.R. tournament of first-category players held in Yerevan. By winning

the tournament of candidate-masters in Kaunas in April 1946 he qualified for the Tbilisi semi-final of the 15th U.S.S.R. Championship. There he scored 11 points out of 17, tying for second with Kasparyan, ahead of such experienced tournament fighters as Lisitsyn, Mikenas, Makogonov and Veresov. This success earned him the title of Master.

Although Aronin registered only 7 points out of 19 in the final, some of his games were on a very high level indeed. On the other hand, the tournament revealed his weaknesses in positional battles. He was a good tactician, but lacked strategic skill and consistency.

A knowledge of one's shortcomings is the first step towards eliminating them. The young master drew the proper conclusions from the lesson he received at the tournament. He analyzed his games, checking his conceptions and establishing the reasons for his defeats.

Objective, self-critical analysis of one's games, we should like to emphasize, is something to which all the leading Soviet players attach great importance. This is in keeping with the spirit of Chigorin, who always strove to bring to light the underlying motives and plans in a chess battle, to fathom the ideas of the two players and find what had escaped their attention.

The next test of Aronin's training methods and powers came in the 16th U.S.S.R. Championship. It showed he was on the right road. His playing had become more diversified and his technique had improved. He did not finish high in the tournament table, however, owing to psychological instability; defeats demoralized him.

Realizing that the task now was to develop his will-power and stamina, Aronin began to play more frequently in tournaments where he faced strong and dangerous adversaries. He boldly experimented, choosing openings in which previously he had been unsuccessful, seeking complications, launching sharp combinative battles.

He experienced the bitterness of defeat more than once, of course, but these defeats were the foundation for the upswing that followed.

In the final of the 18th U.S.S.R. Championship this persistent and industrious player got off to a brilliant start, winning game after game. This was a surprise to many, but not to those who had been following the young master's tireless training and growing skill. He came in right on the heels of **Keres**,

the winner. A number of his games were masterpieces. It was a result he could fully be proud of.

Now an International Master, Lev Aronin has confirmed his high level of play in a number of tournaments.

The game below, from the 18th U.S.S.R. Championship, is typical of Aronin's fighting style.

### CARO-KANN DEFENCE

*L. Aronin*

*S. Flohr*

White

Black

1 P—K4	P—QB3
2 Kt—QB3	P—Q4
3 Kt—B3	B—Kt5
4 P—KR3	B×Kt
5 Q×B	P—K3
6 P—Q3	....

Another interesting possibility discovered by Boleslavsky is the continuation 6 P—Q4 in order to sacrifice the central Pawn after 6... P×P 7 Kt×P and receive in exchange superiority in development.

6 ....	Kt—B3]
7 Q—Kt3	Kt—R3

It looks very good now since Black threatens the manoeuvre Kt—QKt5. He should have proven instead the harmlessness of White's last move by the unexpected reply 7... Kt—R4, in which case the best for White is 8 Q—B3 again forcing 8 ... Kt—B3.

8 B—K2	P—Q5
9 Kt—Kt1	Kt—QKt5
10 Kt—R3	P—B4

This position involuntarily brings to mind similar situations in the Chigorin-Tarrasch match of 1893. Chigorin countered Tarrasch's direct and trite strategy with his own more profound understanding of the position. He would allow his pieces to be driven back temporarily, strive to consolidate the centre and then gradually set up threats on the K-side.

Flohr shows here a stereotyped approach to the solution of complicated opening problems, which soon brings him up against serious difficulties.

11 O—O	P—QR3
12 B—B4	P—QKt4
13 P—B4!	....

The first surprise. Since after 13... KtP×P 14 Kt×P all of White's pieces enter play with great force, Black is compelled to take the Pawn with the Q-Pawn, which gives White superiority in the centre.

13 ....	P×P e.p.
14 P×P	Kt—B3
15 Kt—B2	P—KR4
16 P—Q4	....

Excellent. White's central Pawns suddenly go into action. It is dangerous now to play 16 ... Kt×KP 17 Q—B3, P—B4 18 B—Q3, Q—Q4 19 KR—K1 or 16 ... P×P 17 P×P, Kt×QP 18 Kt×Kt, Q×Kt 19 KR—Q1, for now White has a strong attack.

16 . . . . . P—R5  
17 Q—Q3 P×P  
18 P×P B—K2  
19 QR—Q1 P—K4!

Still the better chance. After 19 ... O—O 20 P—Q5, P×P 21 P×P, Kt—QKt5 22 Kt×Kt, B×Kt 23 P—Q6 White's passed Pawn supported by two Bishops ensures him decisive superiority.

20 B—K3 . . . . .

A correct reply. The natural 20 P×P gives Black after 20 ... Q×Q 21 R×Q, Kt—Q2 the possibility of putting up resistance.

20 . . . . . O—O

(See diagram.)

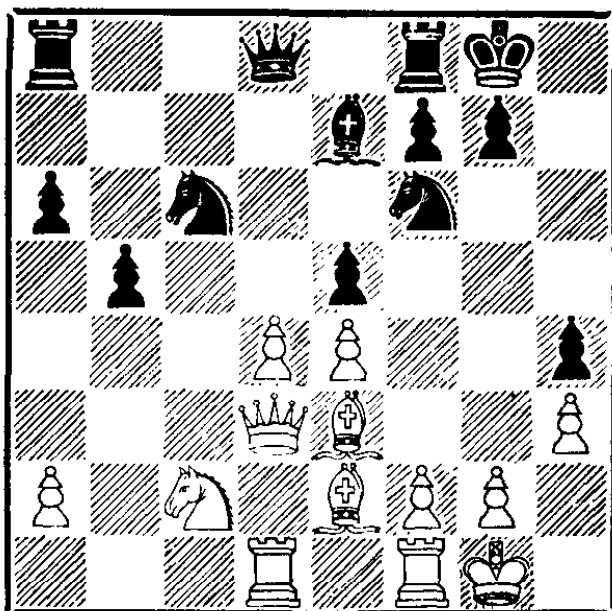
21 P—B4! . . . . .

Aronin makes a characteristic remark to this move: "By continuing 21 P—Q5, Kt—QKt5 22 Kt×Kt, B×Kt 23 B—Kt5 White can win a Pawn. The character of the

position is such, however, that play for an attack is the best way of bringing home the advantage."

21 . . . . . P×QP  
22 Kt×P Kt×Kt  
23 B×Kt Q—R4

White has achieved everything: two Bishops, a strong centre, and an active dislocation of his pieces. Flohr's strategy is beaten by all the rules of the art of chess.



24 P—K5 Kt—Q2  
25 P—B5 B—B4  
26 B×B Kt×B  
27 Q—K3 Q—Kt3  
28 K—R1 QR—K1  
29 P—B6! P×P  
30 Q—R6 Kt—K5  
31 R—B4 R×P  
32 R×RP Resigns

### VITALY CHEKHOVER

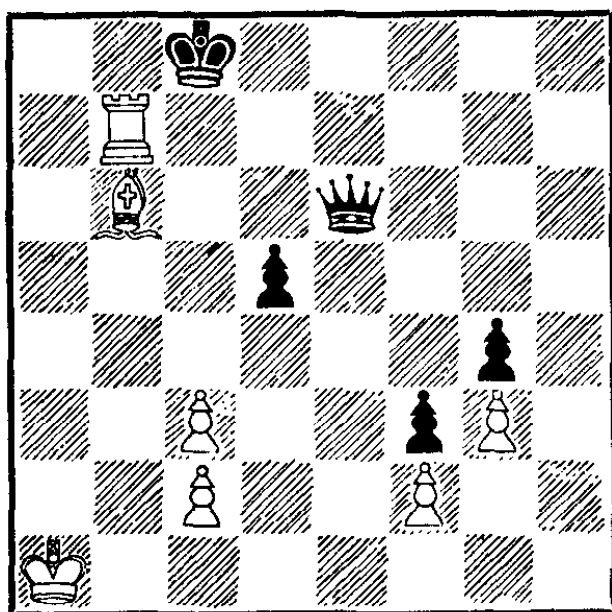
Vitaly Chekhover, who was born in St. Petersburg in 1909, learned the fundamentals of chess in 1925, at the time of the First Moscow International Tournament. Later he received

instruction from Pyotr Romanovsky, that experienced teacher. He also devoted much time to music, studying the piano in a secondary music school.

In 1932, Chekhover was awarded the title of Master for his fine playing in Leningrad tournaments. From 1933 onwards he competed regularly in U.S.S.R. tournaments, usually making a good showing; he reached the finals in 1933, 1934, 1937, 1939 and 1945. In 1935, he played in the Second Moscow International Tournament.

He won the Central Trade-Union Council Championship in 1936 and the championship of Leningrad in 1949.

In recognition of his tournament record and his contributions to theory, F.I.D.E. conferred the title of International Master on him.



Due credit should be given Chekhover's work in composing end-game studies, in which he has contributed new ideas and worked out new themes. He is rightly considered one of our most outstanding composers.

A distinguishing feature of his studies is their kinship with positions in actual play. Many of his studies enrich end-game theory. A typical example is the accompanying study,

the idea for which, Chekhover says, was prompted by a game he played against Cherepkov in the semi-final of the 20th U.S.S.R. Championship.

How is White to play in this position? His pieces are poorly posted and material losses are inevitable. Surprisingly, however, he obtains a draw.

1 R—B7ch, K—Kt1 (not 1 ... K—Q1? 2 R—B6ch) 2 R—B4!! (poor is 2 B—R5? Q—QR3 3 R—B5, Q—B8ch, with Black winning the B-Pawn and the game) 2 ... P×R (other continuations do not yield anything either, for instance, 2 ... Q×B? 3 R—Kt4 or 2 ... P—Q5, 3 R×P, or 2 ... Q—K7 3 R—Kt4, Q×QBP 4 B—Q4ch) 3 B—Q4!, and now, strange as it may seem, Black is unable to win, for he cannot bring out his King, while White shunts his Bishop along the Q4 to KR8 or Q4 to QR7 diagonals depending on the plan of attack chosen by Black.

For more than twenty years now Vitaly Chekhover has been publishing analyses, end-game studies and annotations. He is co-author, with Levenfish, of *Chess Fundamentals*, a book published in Leningrad in 1950. A collection of end-game studies prepared for the press by Chekhover has also been published in Leningrad.

The following game illustrates Chekhover's resourceful playing.

### GRUENFELD DEFENCE

Ninth U.S.S.R. Championship, 1934

V. Chekhover

V. Alatortsev

White

Black

1 P—Q4	Kt—KB3
2 P—QB4	P—KKt3
3 Kt—QB3	P—Q4
4 P—K3	....

This simple continuation is not so harmless as might seem at first glance. Also played here is 4 P×P, 4 Q—Kt3, 4 B—B4 or 4 B—Kt5.

4 ....	P—K3
--------	------

A player reared in the Tarasch tradition would be horrified by this move. It has a sound positional foundation, however. Inasmuch as White has restricted the possibilities of his Queen Bishop, a weakening of the Black squares is less to be felt. Still, the plain 4 ... B—Kt2 is preferable.

5 Kt—B3	B—Kt2
6 B—Q3	O—O
7 O—O	P—Kt3
8 P×P	Kt×P
9 Kt×Kt	Q×Kt?

Black is in search of complications but lands in a difficult position himself. He should play 9 ... P×Kt with a view to a thrust at White's centre by P—QB4.

10 Q—B2	B—QR3
11 B—K4	Q—QKt4
12 R—K1	P—QB3
13 P—QR4	Q—KR4
14 P—R5	....

White cannot play 14 B×BP because of the pin on the QB-file after 14 ... R—B1, yet Black's opening idea has not justified itself since he has difficulty in bringing his Q-side pieces into play.

14 ....	R—B1
15 Kt—Q2!	....

The Knight is to be transferred to the important QB4-square.

15 ....	Q—QKt4
16 Kt—B4!	....

Nevertheless! After 16 ... Q×Kt 17 Q×Q, B×Q 18 P×P, B—QR3 19 R×B,

Kt×R 20 P—Kt7 White gets decisive superiority.

16 .... Kt—Q2  
17 P—QKt3 ....

The tempting 17 Kt—Q6 is refuted by 17 ... Q—Kt5!

17 .... B—B1

Now White threatens 18 Kt—Q6, and after 18 ... Q—Kt5 he can play 19 B—R3.

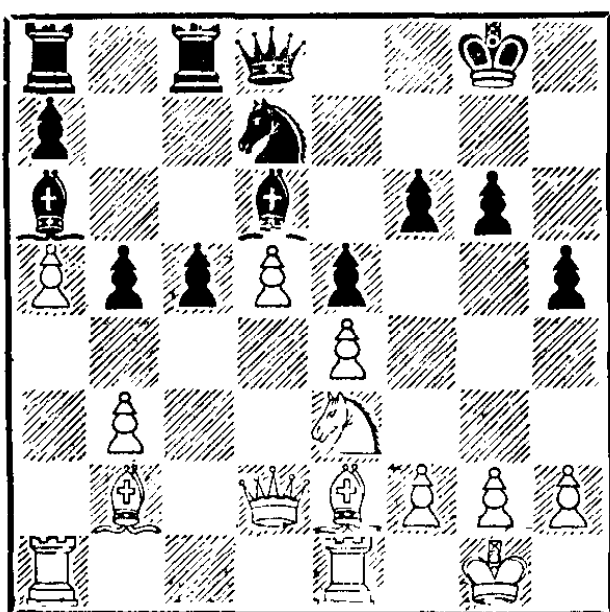
18 B—Q3 Q—R4

To avoid the threat of 19 Kt—K5

19 B—K2 Q—KKt4  
20 P—K4 Q—Q1  
21 B—Kt2 P—QKt4  
22 Kt—K3 P—QB4  
23 P—Q5 P—K4  
24 Kt—Kt4 P—B3  
25 Q—Q2 P—R4?

SA decisive weakening. Black should play 25 ... B—Q3.

26 Kt—K3 B—Q3



Chekhov now reveals the flaws in the position of Black's pieces by a striking combination.

27 B×RP! P×B  
28 Kt—B5 B—B1  
29 R—K3 ....

Black's K-side has been smashed, and his cramped pieces on the Q-side are unable to come to the King's aid in time.

29 ... K—R2

A very strong reply to 29 ... K—B2 is 30 Q—K2.

30 Q—K2 Q—K1  
31 R—KR3 B—KKt2

Nor does Black save the situation by 31 ... Q—Kt3 32 R×Pch, K—Kt1 33 R—R6! with an irresistible attack.

32 R×Pch K—Kt1  
33 Q—Kt4 Q×R

Or 33 ... Q—B1 34 Q—Kt6 and then Kt—R6ch, etc.

34 Q×B mate

In this game Chekhov carried out Alekhine's favourite strategy of drawing the opponent's pieces to one flank to bind them, and then dealing a decisive blow on the other flank.

## PYOTR DUBININ

In the evenings, quite a few of the workers who were building a bridge across the river Oka at the city of Gorky used to gather in their clubroom to read for a while or play a game of chess. A regular visitor was the young worker Pyotr Dubinin, whom his friends called "our champion, our Botvinnik."

That was in 1931, when Pyotr Dubinin was 22. He had second-category rating at the time. A great lover of the game, he used to sit for hours studying theory and the games of the masters.

In 1932, Pyotr Dubinin was called up for service in the army. "Our Army provides the men with all conditions for developing their abilities in every direction," he recalled in an article written in 1938. "I had the opportunity to participate in five major contests of army chess players. I improved my play considerably and obtained first-category rating."

Dubinin registered a big success in 1934 when he finished runner-up to Belavenets in the Russian Federation Championship. Competing in the U.S.S.R. Championship in Leningrad that same year, he chalked up only 7 points out of 19, but his victories over Ilya Rabinovich, Ragozin and Ilyin-Zhenevsky attracted attention; they showed he had a fine command of the subtleties of the game.

A noteworthy year for Dubinin was 1938, when he won the title of Master in the semi-final of the U.S.S.R. Championship.

In the final of the U.S.S.R. Championship of 1939 he tied for eighth place with such top-notchers as Ragozin and Levenfish. The following year, in the 12th U.S.S.R. Championship, he tied for seventh place with Makogonov and Veresov. Ragozin, Kotov and Boleslavsky suffered defeat at his hands in that tournament.

During the war Pyotr Dubinin served in the Soviet Army. He was awarded a number of decorations for valorous action.

Today Pyotr Dubinin lives in Gorky, where he actively popularizes chess among the workers of the huge Gorky Motor Works. He was given the title of Honoured Master in 1952 in recognition of his public activities and tournament successes.

Dubinin is working fruitfully in the sphere of opening theory. He has contributed many original and valuable ideas to such important openings as the Gruenfeld Defence, Nimzovich's Defence and the Ruy Lopez.



Taking into account Pyotr Dubinin's tournament record and his contributions to theory, F.I.D.E. has conferred the title of International Master on him.

The accompanying game from the Russian Federation Championship of 1948 is typical of this player's aggressive style.

### RUY LOPEZ

*P. Dubinin*      *N. Novotelnov*

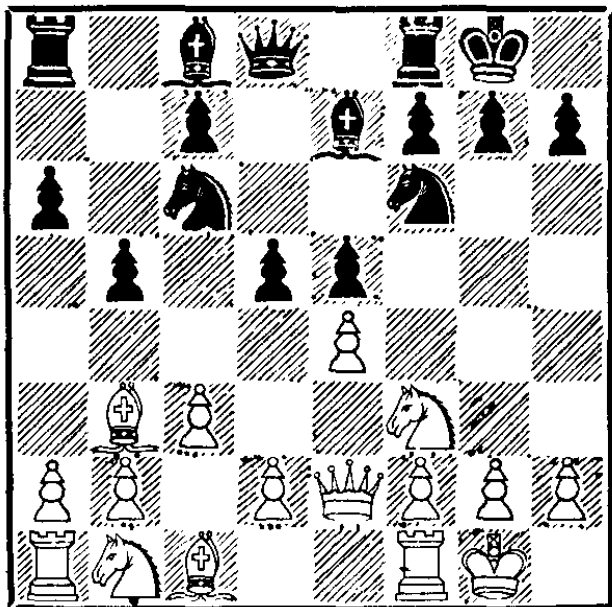
White

Black

1 P—K4	P—K4
2 Kt—KB3	Kt—QB3
3 B—Kt5	P—QR3
4 B—R4	Kt—B3
5 O—O	B—K2
6 Q—K2	....

The only merit of this move is that it leads to a less studied game than the usual 6 R—K1.

6 ....	P—QKt4
7 B—Kt3	O—O
8 P—B3	P—Q4



This trenchant Schlechter variation, to which Keres has contributed many new ideas, is instructive and interesting.

The continuation 9 P×P, Kt×P 10 Kt×P, Kt—B5 11 Q—K4, Kt×Kt 12 P—Q4! is advantageous for White.

Keres strengthened Black's game by proposing 9 ... B—KKt5, which is followed here.

9 P×P	B—KKt5
10 P×Kt	P—K5
11 P—Q4	....

Also worthy of attention is 11 P—Q3.

11 ....	P×Kt
12 P×P	B—KR6

Now White gets an advantage.

Black's best chance is to withdraw the Bishop to R4.

13 R—K1	R—K1
14 B—Kt5	Kt—Q4

After 14 ... B—Q3 comes, of course, 15 Q×Rch, Q×Q 16 R×Qch, R×R 17 Kt—Q2.

The problem of what to do now is a difficult one for White. If 15 B×Kt, B×B 16 Q×Rch, Q×Q 17 R×Qch, R×R 18 Kt—R3 then 18 ... R—K7 with decisive superiority in view of the threats of R×KtP and B—R5.

15 Kt—Q2! ....

The only move that gives White a good game. For instance: 15... B×B 16 Q×Rch, Q×Q 17 R×Qch, R×R 18 Kt—K4! R×Kt 19 P×R, Kt—B5 20 P—R4, and White has predominance on the Queen's flank.

15 .... Kt×P!

Breaking up White's Q-side Pawn chain. If 15 ... Q—Q3 with the threat of 16 ... Q—Kt3, then 16 Q—K5.

Now White can continue 16 P×Kt, B×B 17 Q×Rch, Q×Q 18 R×Qch, R×R 19 Kt—K4 and then, say, 19 ... B—B5 20 P—R4, K—B1 21 P—B4, P×BP 22 B×P, with better chances.

16 Q×B ....

This unexpected Queen sacrifice leads to a complicated game in which White has the advantage.

16 .... R×Q  
17 R×R Kt—Q4  
18 R—K5 Kt—B3

This is the position White had in view when he gave up the Queen. He has a Rook, Bishop and Pawn for the Queen; he commands the K-file and can advance to K7 if the opportunity arises.

Now White should play the simple 19 P—Q5 and then either 20 Kt—K4 or 20 QR—K1. If 19 ... Q—Q3? then 20 B—

KB4! Q—Kt5 21 Kt—K4 and Black's position is grave.

19 Kt—K4? ....

A risky move after which Black obtains a strong and dangerous counterplay.

19 .... Q×P  
20 Kt×Ktch P×Kt  
21 B×P Q—KB5!

If 21 ... Q—Q3 there could follow 22 R—Kt5ch, K—B1 23 B—Kt7ch, K—K2 24 R—Q1, Q×P 25 B—Q5, etc.

22 R—Kt5ch K—B1  
23 B—Kt7ch K—K2  
24 R—K1ch B—K3  
25 R—Kt3 R—KKt1!

A subtle defence! If 26 B—B6ch, Q×B 27 R×R, then 27 ... Q×KtP and Black has the edge.

26 K—B1 Q—B4?

Here Black should play 26 R×B 27 R×R, K—B3 completely refuting White's 19th move.

27 R—K4 P—KR4?

Black should play 27 ... R×B!

28 K—Kt2 Q—R2  
29 B×B P×B  
30 B—K5 R×Rch

If 30 ... P—R5 then simply 31 R×P.

31 RP×R K—K1

Much stronger is 31 . . . Q—	37 R×P	P—K4	
B4.	38 R—QR7	P×B	
32 P—QKt4	Q—K2	A mistake. After 38 . . . Q—	
33 P—R3	K—B2	QB1 Black still could put up	
34 R—Q4	Q—Kt4	a fight.	
35 R—Q7ch	K—K1	39 R—R8ch	K—K2
36 B—B4!	Q—KB4	40 P—B7	Resigns

### FYODOR DUZ-KHOTIMIRSKY

When Fyodor Duz-Khotimirsky arrived in Carlsbad in 1907, together with Mikhail Chigorin, to compete in his first major international tournament, commentators unanimously predicted that the young Russian player would finish among the outsiders; after all, he did not even have the title of Master. Asked for his opinion of Duz-Khotimirsky's playing, Chigorin said, with a twinkle in his eye, "This novice has a heavy hand—as many will see for themselves."

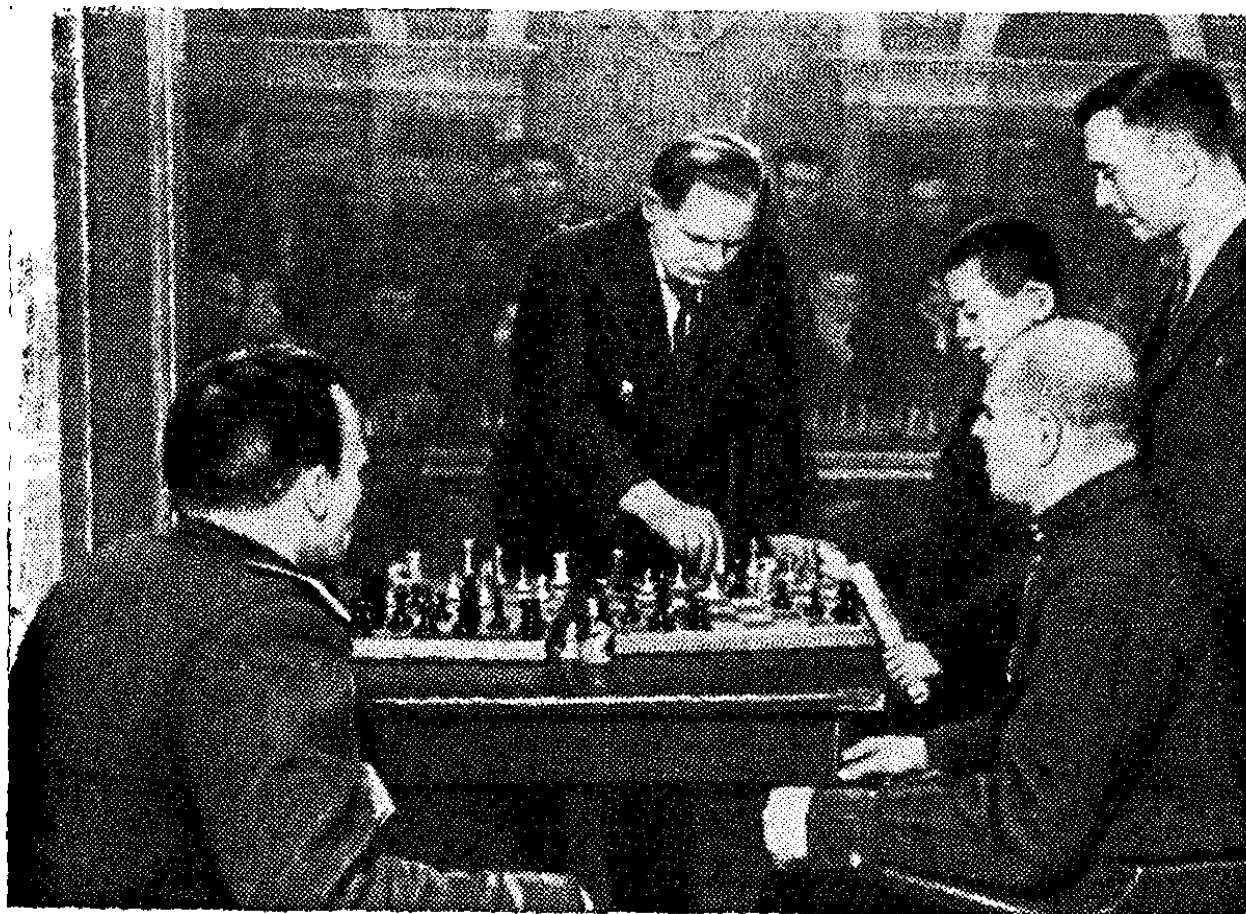
Chigorin was right. Although Duz-Khotimirsky got off to a poor start he scored 10 points out of 20, tying for 11th place with Frank Marshall and winning the title of International Master.

Fyodor Duz-Khotimirsky was then 26. He had learned chess at the age of 17, two years later becoming one of the strongest amateurs in Kiev. In 1903 he competed in the Third All-Russian Tournament, and in the same year he won the championship of Kiev. He played in the Fourth All-Russian Tournament in 1906 and in the Fifth in 1907.

Two small Moscow tournaments in 1907 demonstrated his prowess. In one of them he captured first place, ahead of the well-known Rumanian master Marco, who had been playing *hors concours*, and in the other he scored more than 50 per cent of the possible number of points, finishing behind Chigorin and the gifted Moscow player Goncharov.

The life of a chess master in tsarist Russia was no bed of roses. Even the best Russian players of that time, Chigorin and Shiffers, had a hard time making ends meet; they were dependent on the whims of rich patrons and were unable to develop their gifts to the full.

When the leaders of Russia's chess organizations selected Duz-Khotimirsky for the Carlsbad tournament after his impressive



Honoured Master Fyodor Duz-Khotimirsky

victories, they wished him good luck in the forthcoming contest—but they “forgot” to give him any money for expenses.

By the time he reached Carlsbad the young Russian player had very little money left. While competing with the great players of the day he practically starved.

Chigorin and the other Russian masters soon noticed Duz-Khotimirsky's wan appearance. They came to his aid and helped him to get through the tournament.

In the first ten rounds Duz-Khotimirsky registered only  $2\frac{1}{2}$  points, but in the second half of the tournament he made a much better showing. His victories over Nimzovich, Salwe, Spielmann, Janowski, Berger, Mieses, Cohn and Johner strikingly revealed his talent.

Numerous victories over top-flight players earned Duz-Khotimirsky the reputation of a brilliant and original master. In the St. Petersburg International Tournament of 1909 he defeated Lasker and Rubinstein in sensational style. He placed fourth in the 1909 Tournament of Russian masters. In 1910 he tied for seventh place in the Hamburg International Tournament and won the championship of St. Petersburg.

A serious test for Duz-Khotimirsky was his match in 1910 with Frank Marshall, the American Grandmaster, who was then at the height of his powers. The match ended in a 3-3 draw.

After the Great October Socialist Revolution, Fyodor Duz-Khotimirsky took an energetic part in developing Soviet chess. Under the auspices of the Supreme Council of Physical Culture he toured the country giving lectures and simultaneous exhibitions.

He also played in tournaments, passing on his rich experience and knowledge to the youth. He made a splendid showing at the Second, Fourth and Fifth U.S.S.R. championships and in many Moscow tournaments. A master of attack, he produced many brilliant combinations which were published in chess journals throughout the world. He was awarded the title of Honoured Master for his extensive services to chess.

Today Fyodor Duz-Khotimirsky heads the Locomotive Sports Society's chess division, which embraces thousands of devotees of the game among railwaymen. He is the author of *Selected Games*, a book which contains interesting reminiscences of meetings with leading players of the world.

Looking back at his long and difficult career, Fyodor Duz-Khotimirsky says: "Before the Revolution, chess was beyond the reach of the broad masses in our country. Now it has become a real game of the people. That is why our masters are defeating their opponents, that is why I am so eager to pass on my knowledge to the youth."

Here is one of Fyodor Duz-Khotimirsky's best games—a victory over former world champion Emanuel Lasker. It was played at the Chigorin Memorial Tournament in St. Petersburg in 1909.

### QUEEN'S GAMBIT

*F. Duz-  
Khotimirsky*

White

1 P—Q4  
2 Kt—KB3  
3 P—QB4  
4 Kt—B3  
5 B—B4

*Em. Lasker*

Black

P—Q4  
Kt—KB3  
P—K3  
B—K2  
....

The usual move nowadays is 5 B—Kt5. By attacking the Knight, White greatly hinders Black in developing his play in the centre.

5 . . . . O—O  
6 P—K3 QKt—Q2

Better is 6 ... P—B4 and then Kt—B3.

7 B—Q3 P—B3

Still the better move is 7 ... P—B4.

8 Q—B2 P×P  
9 B×P Q—R4

Lasker said of this move: "Better at once Kt—Kt3 and Kt(Kt)—Q4. The text move threatens nothing and defends nothing."

10 O—O Kt—Q4  
11 B—KKt3 Kt×Kt  
21 P×Kt Kt—B3

Lasker played the opening poorly. He landed in a difficult situation more than once in openings, however, and then went on to win thanks to his skill in defence.

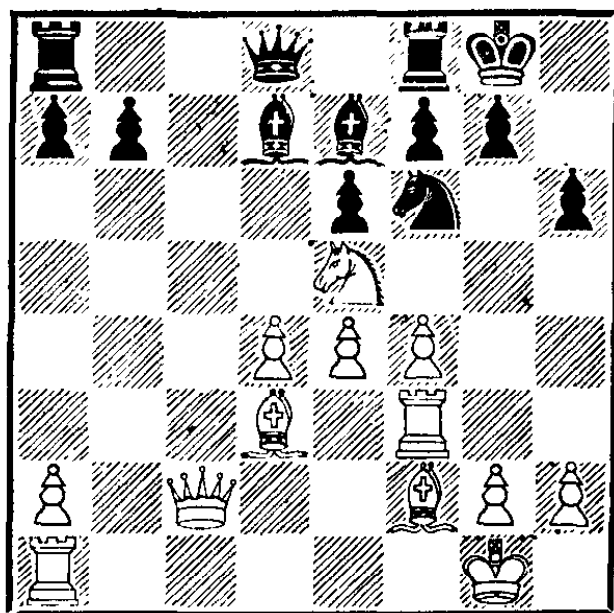
This time the world champion's resourcefulness does not save him. Preferable, now, instead of the text move is 12 ... P—QB4.

13 B—Q3 P—KR3  
14 Kt—K5 Q—Q1  
15 P—KB4! . . . .

Taking advantage of Lasker's passive play, Duz-Khotimirsky launches a decisive offensive at once. Now Black's K-side is in danger.

15 . . . . Kt—Q4  
16 R—B3 P—QB4  
17 P—K4 Kt—B3

18 B—B2 P×P  
19 P×P B—Q2



It appears that Black has favourably completed development and gets a rather stable position. The Russian master convincingly demonstrates the advantages of White's position, however.

20 Kt×B! . . . .

By exchanging his active Knight for the Bishop White is able to use the strength of his Pawn centre.

20 . . . . Q×Kt  
21 P—KR3 QR—B1  
22 Q—K2 R—B2  
23 P—B5 Kt—R2  
24 P—K5! P×P

If 24 ... Kt—Kt4 White replies with the crushing 25 P—B6!

25 B×P Q—Q1  
26 R—Q1 P—KKt3  
27 B—B2 Q—B1  
28 B—QKt3 R—B8

29 K—R2      Kt—Kt4  
 30 R(B)—Q3    R×R  
 31 R×R        B—Q1  
 32 P—KR4     Kt—K3

If 32 ... Kt—R2 then the decisive 33 P—K6!, etc.

33 P—Q5      Kt—B5

Black's efforts to stave off defeat by tactical complications are in vain.

34 Q—K4      Q—Kt5  
 35 P—Kt3!    . . . .

White is not intimidated. If 35 ... Q—R6ch he replies with 36 K—Kt1. After 36 ... Kt—R4 he strengthens his position by 37 R—Q3 and then carries out his Pawn offensive (P—Q6 or P—K6).

35 . . . . . B×P  
 36 P×B        R—B1  
 37 R—Q3!    . . . .

Sufficient defence, even though the only one, against the threat of 37 ... R—B6.

37 . . . . . R—B8  
 38 Q—B3      Q—B4  
 39 R—Q4      P—KKt4  
 40 P—K6!     Q—K4  
 41 R—K4      Q—Q3  
 42 P—K7!     Resigns

Black has at his disposal such a powerful weapon as discovered check, but even this cannot put off the inevitable defeat.

Fyodor Duz-Khotimirsky never made any special study of opening problems. He usually followed his own opening lines, in the Chigorin manner. All due credit must be given him for his practical tests of a number of involved variations in the King's Indian Defence, which he played superbly for Black.

The following brilliant game in which Duz-Khotimirsky beat Grandmaster Frank Marshall, for many years the American champion, is a contribution to the theory of the sharp Albin Counter-Gambit.

## ALBIN COUNTER-GAMBIT

Hamburg International Tournament, 1910

*F. Duz-Khotimirsky*      *F. Marshall*

4 Kt—KB3      Kt—QB3  
 5 QKt—Q2      B—KKt5  
 6 P—KR3      B—R4

White                  Black

1 P—Q4          P—Q4  
 2 P—QB4        P—K4  
 3 P×KP          P—Q5

Better is 6 . . . . B×Kt  
 7 Kt×B, B—Kt5ch 8 B—Q2,  
 B—B4 9 P—R3, P—QR4,  
 with a complicated game

7 P—R3      P—R4  
 8 Q—R4      Q—Q2  
 9 Q—Kt5      . . . .

Preventing the threatened  
 9 ... Kt×P and planning  
 10 P—K6!

9 . . . .      B—Kt3  
 10 P—KKt3      . . . .

After 10 Q×KtP, R—Kt1  
 11 Q—R6, R—Kt3 12 Q—  
 R8ch, R—Kt1 the game  
 ends in a draw by repetition  
 of moves.

10 . . . .      KKt—K2  
 11 Kt—Kt3      P—R5?

True to his combinative  
 style, Marshall strives for com-  
 plications. If now 12 QKt×P  
 then after 12 ... R—R4 13  
 Q×KtP, Kt×Kt 14 Q—  
 Kt8ch, Kt—B1 15 Kt×Kt, B—  
 K5 16 Kt—B3, B×Kt 17  
 P×B, R×Pch 18 B—K3,  
 B—B4 Black has a dangerous  
 attack. Nevertheless, Black  
 should play 11 ... R—Q1,  
 for now White gets the ad-  
 vantage.

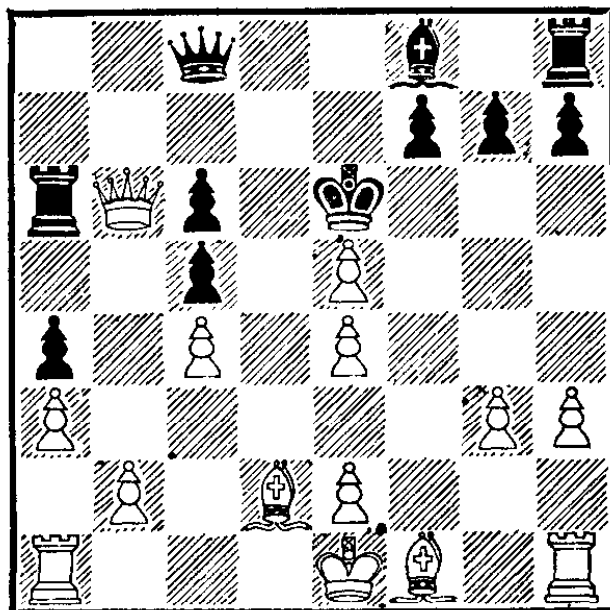
12 Kt—B5      Q—B1  
 13 B—Q2      . . . .

Not 13 Q×KtP, Q×Q 14  
 Kt×Q, Kt—B1, and the  
 roads of retreat for White's  
 Knight are cut off.

13 . . . .      P—Kt3  
 14 Kt×QP      P×Kt  
 15 Kt×Kt      B—K5  
 16 Kt×Ktch      K×Kt  
 17 P—B3      K—K3

This ingenious manoeuvre is  
 the keystone of Black's com-  
 bination. White's Queen now  
 lands in a trap. It soon ap-  
 pears, however, that Duz-  
 Khotimirsky saw farther than  
 that.

18 P×B      P—QB3  
 19 Q—Kt6      R—R3



20 P—R4!      . . . .

An unexpected and very  
 strong continuation which  
 refutes Black's plan. If now  
 20 ... P—B4 White can play  
 either 21 B—R3, P—Kt3 22  
 P×Pch, P×P 23 O—O or  
 21 P×P e.p., K×P 22 Q—  
 Q8ch, Q×Q 23 B—Kt5ch.

20 . . . .      R×Q  
 21 B—R3ch      K×P  
 22 B×Q      K×P

An unusual place for the  
 King at such an early stage  
 of the game. Soon White  
 bears down on this "wander-  
 er." Black might as well  
 resign now.



23 O—O	B—Q3	25 . . . .	R—Kt6
24 B—B5ch	K—Q5	26 P—K3ch	R×P
25 QR—B1	. . . .	27 B×Rch	K×B
The quickest route to vic-		28 QR—K1ch	K—Q5
tory. After this there came:		29 R—K4ch	Resigns

In many of his games Fyodor Duz-Khotimirsky, veteran of Russian chess, has demonstrated the importance of the initiative even when the opponent has a material advantage.

He continues to play in tournaments with unfading youthful energy. The following game was one of the best in the semi-final of the U.S.S.R. Championship of 1949.

### RETI OPENING

*F. Duz-Khotimirsky A. Bannik*

White	Black
1 Kt—KB3	P—Q4
2 P—QB4	P—K3
3 P—QKt3	Kt—KB3
4 P—Kt3	B—K2
5 B—KKt2	P—B4
6 B—Kt2	O—O
7 O—O	Kt—B3
8 P—Q3	. . . .

White will find it hard to get an advantage this way. More frequent here is 8 P×P followed by P—Q4.

8. . . . Q—B2

It is premature to determine the Queen's position. Better is 8 ... P—QKt3 at once.

9 Kt—R3	P—QKt3
10 Kt—B2	B—Kt2
11 P×P	Kt×P
12 P—Q4	KR—Q1

Stronger is 12 ... B—B3 and if 13 P—K4 then 13 ... Kt(Q)—Kt5.

13 P—K4 Kt—B3

Now, too, 13 ... Kt(Q)—Kt5 is better.

14 Q—K2	QR—B1
15 QR—B1	Q—Kt1
16 QR—Q1	Q—R1

Black has prepared a methodical attack on White's K4- and Q4-squares, but by a bold Pawn sacrifice White shows up the weak points of the Queen's position at R1.

17 P—Q5	P×P
18 P×P	Kt×P
19 Kt—R4	B—B3

Poor, of course, is 19 ... Kt—B3 because of 20 KB×Kt and then Q×B. Also dangerous is 19 ... B×Kt 20 B×Kt, and if 20 ... B—Kt4

then 21 B×Pch, K×B 22 Q—R5ch, etc.

20 B×Kt      B×B  
21 Kt—K3      B—B3?

The decisive mistake. After 21 ... Kt—Q5 22 B×Pch, K×B 23 Q×B there arises a sharp position with possibilities for both sides.

22 Q—R5      Kt—K4  
23 P—B4      Kt—Kt3

If 23 ... B×B then 24 P×Kt, B×Kt 25 Kt×B, etc.

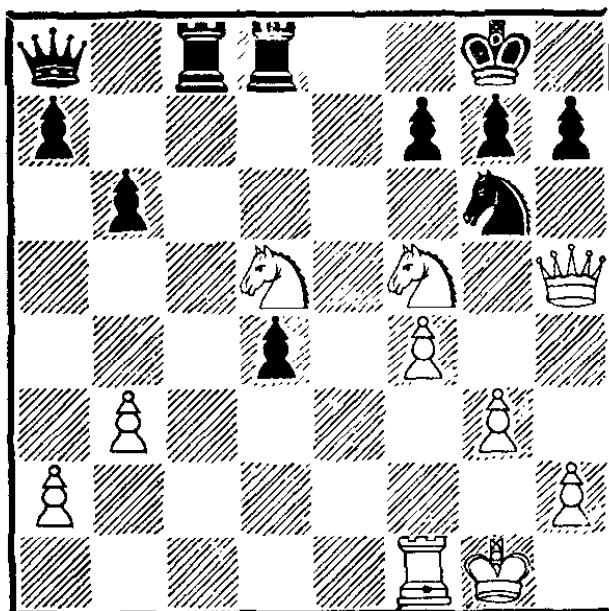
24 Kt(R)—B5      B×B  
25 Kt×B      B—Q5ch

Bad is 25 ... R×Kt 26 R×R, and if 26 ... Q×R then 27 Kt—R6ch, etc. Stubbornest of all is 25 ... Q—B3.

26 R×B!      P×R

(See diagram.)

27 Kt—B6ch! ....



Not, of course, 27 Kt—K7ch, Kt×Kt, and Black can put up a successful defence.

27 ....      K—B1

Or 27 ... P×Kt 28 Q—R6 and inevitable mate.

28 Q×P      P×Kt  
29 R—K1      Resigns

Duz-Khotimirsky carried out the final attack flawlessly.

## SEMYON FURMAN

Semyon Furman, a young Leningrad master, leaped into prominence in 1948 when he captured third place in the 16th U.S.S.R. Championship. Playing bold, creative chess, he defeated Keres, Lilienthal, Levenfish, Konstantinopolsky, Alartortsev and Panov.

Furman, who was born in 1920, began to play chess when he was 15. After finishing high school in 1938 he took a job as a fitter at a Leningrad factory. He joined the Spartak Sports Society, where he received instruction from Ilya Rabinovich. Before long he became a candidate-master.

In 1941 the young fitter was evacuated, together with his factory, to the town of Kazan on the Volga. He lived there until 1946, rising to the post of inspector foreman at the factory.

After defeating Konstantin Klamann, of Leningrad, in a match in 1946, he was promoted to the master class.

Third place in the 17th U.S.S.R. Championship and a good showing in the 21st U.S.S.R. Championship confirmed his status as one of the country's leading players.

At the Bucharest International Tournament in 1954, Semyon Furman tied for fifth place with Grandmaster Pachman, the champion of Czechoslovakia. He scored 10 points out of 17.

One of the most prominent Soviet theorists, Furman has enriched the Gruenfeld Defence, Nimzovich's Defence and the Queen's Gambit by his numerous investigations.

In 1954 F.I.D.E. conferred the title of International Master on Semyon Furman.

### GRUENFELD DEFENCE

17th U.S.S.R. Championship, 1949

*S. Furman*      *V. Smyslov*

White

Black

1 P—Q4	Kt—KB3
2 P—QB4	P—KKt3
3 Kt—QB3	P—Q4
4 P×P	Kt×P
5 P—K4	Kt×Kt
6 P×Kt	P—QB4
7 B—QB4	P×P
8 P×P	B—Kt2
9 Kt—K2	Kt—B3
10 B—K3	O—O
11 O—Q	....

The subject of numerous studies, this position has often been tested at Soviet tournaments.

11 ....      P—Kt3

Fianchetto of the QB in this situation is not justified, and Black soon lands into difficulties.

A very sharp game with interesting possibilities on both sides follows from 11 ... B—Kt5 12 P—B3, Kt—R4.

12 R—B1      B—Kt2  
13 B—QKt5! ....

An ingenious plan. White wants to advance his Queen Pawn before Black moves P—K3. If he plays 13 P—Q5 at once, the Knight has a convenient spot at K4 to retreat to.

13 ....      R—B1  
14 Q—R4      Kt—R4  
15 P—Q5      ....

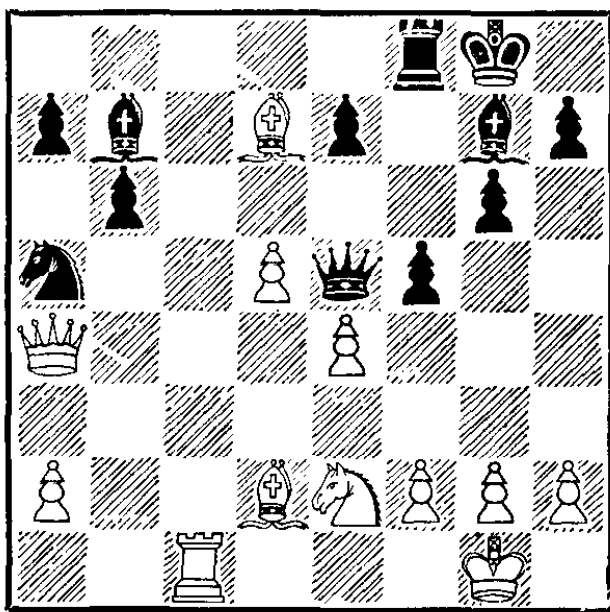
White has carried out his plan. Black's Bishop at QKt2 and Knight at R4 are now poorly placed. If 15 ... P—K3 then 16 P×P, P×P and 17 B—Q7, striving for material gains.

15 . . . . . Q—Q3  
 16 B—Q2 R×R  
 17 R×R P—B4  
 18 B—Q7! . . . .

The most precise move. After 18 P—B3, P×P 19 P×P, B—K4 20 P—KR3, Q—KB3 Black gets an active game.

18 . . . . . Q—K4

More chances are furnished by 18 ... P×P 19 B—K6ch, K—R1 20 Q×P, Q—K4, although in this case, too, White indisputably has the better position.



19 B—B3! . . . . .

Black underestimated the force of this move. By sacrificing the Pawn White obtains a formidable attack.

19 . . . . . Q×KP  
 20 B—K6ch K—R1  
 21 B×Bch K×B  
 22 Q—R3 Q—KR5

Or 22 ... R—K1 23 Q—Kt2ch, K—R3 24 R—B3 and

the position of Black's King is not enviable.

23 R—B7 K—R1

Poor is 23 ... R—K1 24 P—Kt3, Q—B3 25 Kt—B4.

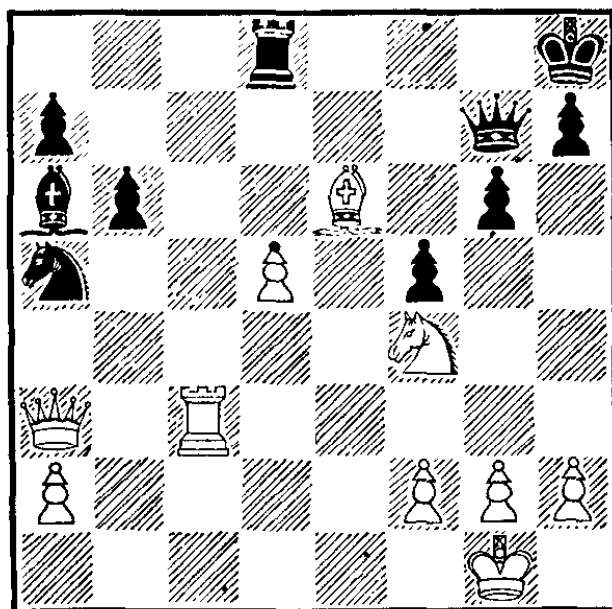
24 R×P Q—B3  
 25 R—QB7 B—R3  
 26 Kt—B4 . . . .

Now Black has no satisfactory defence against the threat of Kt×Pch. Describing this game, Botvinnik has said, "The irresistible attack built up by White with the help of all his pieces is most impressive."

26 . . . . . Q—R8ch  
 27 R—B1 Q—Kt2

If 27 ... Q—B3 then 28 Kt×Pch, P×Kt 29 Q—R3ch, K—Kt2 30 R—B7ch, etc.

28 R—B3 R—Q1



29 Q—Kt2! . . . .

Now Black can no longer prevent the capture of the KKt-Pawn.

29 . . . . .	Kt—B5	43 B×P	K—B4
30 Kt×Pch	Q×Kt	44 B—Kt6	P—R5
31 R×Ktch	Q—Kt2	45 P×P	P—Kt4
32 Q×Qch	K×Q	46 P×P	R×P
33 R—B7ch	K—B3	47 P—B5	R—Kt5
34 P—B4	B—Q6	48 P—R5	R—K5ch
After this there followed:		49 K—B2	K—Q3
		50 P—R6	R—KR5
		51 P—R7	R×P(3)
		52 R—KKt7	K—K4
		53 R—Kt8	R—R7ch
		54 K—Kt3	R—Kt7ch
		55 K—R3	Resigns
		This game was awarded a prize.	
35 R×QRP	B—K5		
36 P—KR3	P—R4		
37 R—R6	R—QKt1		
38 P—Kt3	K—K2		
39 P—QR4	B—Q6		
40 R—R7ch	K—Q3		
41 K—B2	B—K5		
42 K—K3	B×P		

### VICTOR GOGLIDZE

Victor Goglidze won the championship of Tbilisi in 1925, when he was 20. Already then he displayed a keen understanding of positions and the ability to put up a staunch defence in tight spots.

After a series of successful performances in big Transcaucasian tournaments, he played a match for the title of Master with N. Grigoriev. It was a stubborn, thrilling struggle. Although Grigoriev defeated Goglidze, winning five, losing four and drawing one, it became clear that Goglidze was very close indeed to the master level.

Taking into account the lessons at the hands of Grigoriev and overcoming shortcomings in his play, Goglidze made a good showing in the 1930 tournament of Ukrainian, Uzbek and Transcaucasian masters. That same year he defeated Vladimir Nenarokov in a match by a wide margin (six won, three lost, two drawn) and was promoted to the rank of Master.

Among his successes in the following years is first prize in a Masters' Tournament in 1934 which had a strong field, including International Master Hans Kmoch. The champion of Georgia, he played in the U.S.S.R. championships of 1931, 1933 and 1937.

At the Second Moscow International Tournament in 1935 Victor Goglidze confirmed his international calibre by scoring 9½ points out of 19.

Shortly before the war he was awarded the title of Honoured Master.

In 1950 the Zarya Vostoka Publishing House in Tbilisi put out a collection of Goglidze's games.

The following interesting and involved game gives a good idea of the typical features of Goglidze's style: tenacious defence and vigorous counterattack.

## DUTCH DEFENCE

Eighth U.S.S.R. Championship, 1933

V. Goglidze      G. Levenfish

White

Black

1 P—Q4	Kt—KB3
2 P—QB4	P—K3
3 Kt—QB3	B—Kt5
4 Kt—B3	P—QKt3
5 P—K3	B—Kt2
6 B—Q3	Kt—K5
7 Q—B2	P—KB4
8 O—O	....

White has played the opening "in the old-fashioned manner" and has obtained a firm but not very active position.

8 ....	B×Kt
9 P×B	O—O
10 Kt—Q2	Q—R5!
11 P—B3!	....

Not 11 P—Kt3 because of 11 ... Kt—Kt4, and then if 12 P—K4 Black settles the outcome of the struggle by 12 ... P×P.

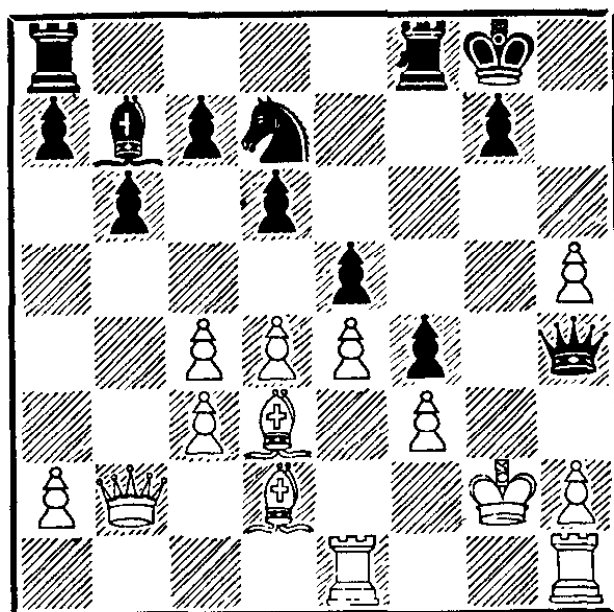
11 ....	Kt×Kt
12 B×Kt	P—Q3

An inaccuracy. Stronger is 12 ... Kt—B3, and if 13 P—K4, then P×P and P—K4, with a convenient game.

13 P—Kt3	Q—R4
14 P—K4	Kt—Q2
15 QR—K1	P—K4
16 K—Kt2	....

Probably stronger is 16 P—B5, for example: 16 ... QP×P 17 KP×P, KP×P (If 17 .... B×P then 18 R×B, Q×R 19 B—K4, Q—R4 20 B×R, R×B 21 P×KP).

16 ....	P—B5
17 P—Kt4	Q—Kt3
18 R—KR1	Q—B3
19 Q—Kt2	P—KR4
20 KtP×P	Q—R5?



Goglidze subtly parries this tempting move. Better is 20 ... P×P 21 P×P, Kt—B4! 22 B—B2, QR—K1 23 KR—Kt1, with a double-edged game.

21 QR—KKt1! Kt—B3  
22 B—K1 Q×P  
23 P—KR4! K—B2  
24 K—B2 R—R1  
25 Q—Kt3 . . . .

Premature is 25 R—Kt5, Q×R 26 P×Q, R×R with the threat of 27 ... R—R7ch.

25 . . . . Kt—K1  
26 P—B5ch! K—B1  
27 R—Kt5 Q—B2

If now 27 ... Q×R 28 P×Q, R×R, then 29 P—Kt6 and White wins.

28 R—B5 Kt—B3  
29 P×QP Q×Q  
30 P×Q BP×P  
31 P×P P×P  
32 R×KP . . . .

The first material gain, but a decisive one. The rest is a matter of technique, and Gog-

lidze easily exploits his advantage.

32 . . . . R—Q1  
33 K—K2 R—R4  
34 R×R Kt×R  
35 R—Kt1 R—Q3  
36 R—Kt5 R—R3  
37 R—B5ch K—K1  
38 B—Kt5ch K—Q1  
39 R—B7 P—R3  
40 R×B P×B

The game continued as follows:

41 B—B2 K—B1  
42 R×QKtP Kt—Kt6ch  
43 K—Q3 R×P  
44 R×P R—R6  
45 B×Kt R×B  
46 K—Q4! K—Q2

If 46 ... R×P then 47 R—Kt5.

47 R—KB5! P—Kt4  
48 P—Kt4 K—K3  
49 P—Kt5 R×P  
50 R×KtP R—B8  
51 R—B5 P—B6  
52 K—B5 Resigns

## GEORGI ILIVITSKY

None of the spectators at the encounter between Boleslavsky and Ilivitsky in the Trade-Union Team Championship of 1946 doubted that the grandmaster would score a quick win. But when nearly all the other games had ended, Boleslavsky still was unable to gain decisive superiority. It was only in the ending that he succeeded, by great effort, in building up an advantage, winning the game and finally presenting his team with an important point.

The game with Boleslavsky was not the only one in which Georgi Ilivitsky, a first-category player, member of the Metallurg Sports Society, put up a stubborn battle. By subtle manoeuvring he achieved a draw with Lilienthal; he was successful in several other games. This performance naturally attracted attention.

Before long the Sverdlovsk player justified the hopes placed in him. In the Sverdlovsk semi-final of the 16th U.S.S.R. Championship in 1947 he scored  $8\frac{1}{2}$  points out of 12 and tied for second with Novotelnov. This won him the title of Master and the right to play in the final.

His confident performance in the final showed that Soviet chess had acquired a new master with striking gifts. He chalked up 8 points out of 18 and finished side by side with Grandmaster Lilienthal. A number of his games in that difficult tournament are notable for their strength and vigour.

Georgi Ilivitsky is an excellent positional player who is tenacious and resourceful in defence. He pays less attention to opening strategy, preferring to shift the burden of the struggle to the middle game.

An engineer at the Ural Engineering Works, Georgi Ilivitsky successfully combines his job with chess. He has upheld the chess honour of the Urals in tournaments of recent years. In the Russian Federation Championship of 1948 he tied for first with Aratovsky, a master from Saratov, and then defeated him in a match.

In 1949 Ilivitsky again tied for first place in the Russian Federation Championship, this time with Dubinin, and won first prize in a tournament of candidate-masters and masters in Tbilisi.

A major achievement was registered by the Ural master in the 22nd U.S.S.R. Championship, where he tied for third with Botvinnik, Petrosyan and Spassky.

Georgi Ilivitsky's debut in an international contest, the match between the U.S.S.R. and Hungary in Budapest in 1955, confirmed his high standard of play.

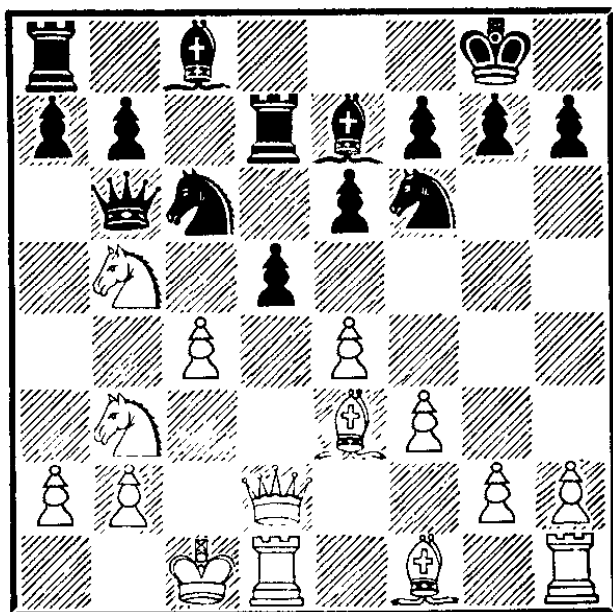
He continues to work hard and is making steady progress. We can undoubtedly look forward to good performances from him in many an important tournament.

The Suetin v. Ilivitsky encounter at the Russian Federation Championship of 1952 arrived at the following

sharp position. Ilivitsky's precise play lays bare the flaws in White's position.



*Ilivitsky*



*Suetin*

13 .... Q—R3!  
14 BP×P Q×P  
15 Q—QB2 Kt—QKt5  
16 Kt—B3 ....

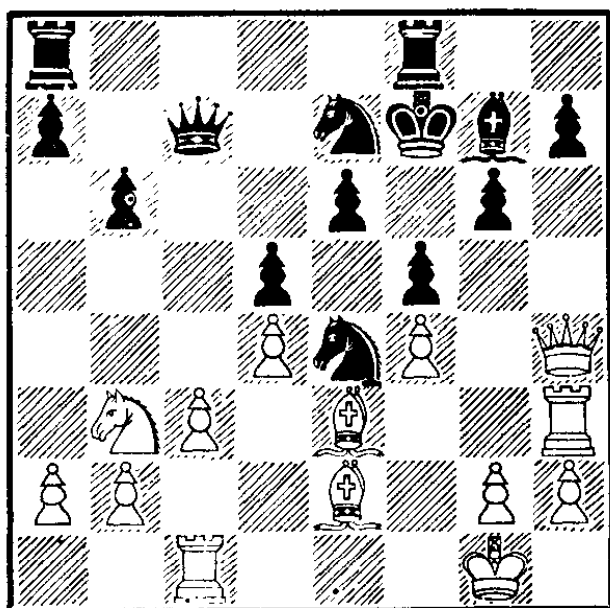
Better is 16 Q—B3, P×P  
17 P—K5.

16 .... Kt×Q  
17 K×Kt R—B2  
18 R—R1 R×Ktch!  
19 K×R Kt×QPch  
Resigns

If 20 P×Kt then 20 ...  
B—B3ch.

There was a very tense encounter between Ilivitsky and Smyslov at the 22nd U.S.S.R. Championship. Smyslov, playing White, effected a risky combination, but Ilivitsky magnificently repulsed the attack and then launched a vigorous counterattack.

*Ilivitsky*



*Smyslov*

18 Kt—Q2? ....

A poor move. Better is 18  
Q—K1.

18 .... Kt×Kt  
19 B×Kt Kt—Kt1!  
20 P—B4 ....

If 20 Q×P, Kt—B3 21  
Q—R4, R—R1 Black obtains  
dangerous initiative.

20 .... QR—B1!

After 20 ... B×Pch 21  
K—R1 White gets a strong  
attack with 22 Q×Pch and  
22 P×P.

21 P×P ....

Here White should continue  
21 B—K3.

21 . . . .	Q × Rch	28 Q—R5	B × P
22 B × Q	R × Bch	29 B—Q3	K—Kt2
23 K—B2	B × Pch	30 P—Kt3	. . . .
24 K—B3	. . . .		

Black has a Rook, Knight and Pawn in exchange for his Queen. White's misfortunes are the result of the extremely poor positions occupied by his pieces, above all his King.

24 . . . .	P × P
25 Q × Pch	B—Kt2
26 R—Kt3	Kt—K2
27 R × P	. . . .

A final attempt to renew the threats on the K-side. Black must now play very precisely.

27 . . . .	Kt × R
------------	--------

If 30 B × P then Black plays  
30 . . . R × B.

30 . . . .	R—B6
31 K—K2	R—QB3
32 P—KR4	R—K1ch
33 K—B1	R—K6
34 Q × P	Kt—K2
35 Q—R7ch	K—B1
36 P—Kt4	B—Kt2
37 K—B2	P—Q5
38 P—Kt5	R—B6
39 B—K2	R—B4
40 P—R5	R—B4
41 P—R6	R × Pch
42 K—K1	B—K4

Resigns

## ILYA KAN

If you examine the entry lists of the major U.S.S.R. tournaments since 1928 you will find the name of Ilya Kan in nearly every one of them. This Moscow master has to his credit many important tournament successes and noteworthy contributions to theory.

Ilya Kan, who was born in 1909, learned chess in his high school days. Analyzing master games and studying handbooks on openings, in particular Shiffers' *Chess Self-Taught*, he registered quick and impressive progress.

In 1928, making his debut in the tournament of first-category players known as the "small Moscow championship," he won first place and qualified for the Moscow championship proper.

After that tournament he was invited to play in the 1929 Odesa semi-final of the U.S.S.R. Championship, where he captured third place and qualified for the final.

This success won the young player the title of Master.

One of the strongest Soviet masters for many years, Ilya Kan has made a good showing in a number of U.S.S.R., Moscow and

international tournaments. He has done much for the advancement of Soviet chess.

He is an aggressive player with a deep understanding of positions and has made numerous contributions to problems of counterattack and defence. Many of his games are models of chess art.

Ilya Kan competed in the Moscow international tournaments of 1935 and 1936. He has played in the finals of ten U.S.S.R. championships.

In 1950 F.I.D.E. conferred the title of International Master on him.

Kan heads the Moscow Panel of Judges and was manager of the chess club in the Central House of the Soviet Army for a long time. In 1953 the Military Publishing House put out his *Chess in the Soviet Army*, a book summarizing the experience of large-scale chess activities in army units.

At the end of 1954 the Moscow chess world celebrated the 25th anniversary of Kan's chess career.

The game below is typical of his style.

### SICILIAN DEFENCE

Ninth U.S.S.R. Championship, 1934

*I. Kan*

*V. Makogonov*

White

Black

1 P—K4	P—QB4
2 Kt—KB3	P—K3
3 P—Q4	P×P
4 Kt×P	Kt—KB3
5 Kt—QB3	P—Q3
6 B—K2	P—QR3
7 O—O	Q—B2
8 B—K3	B—K2
9 P—B4	O—O

One of the best connoisseurs of the Sicilian Defence, Ilya Kan often essays this system in which Black's striving for counterplay is so distinctly expressed. In this game he has to combat his own weap-

on, and he makes subtle use of Black's barely noticeable mistakes.

10 Q—K1	Kt—B3
11 Q—Kt3	R—K1

Black is oblivious of the danger and makes a natural move which appears quite correct. In involved Sicilian Defence positions, however, Black has to act with speed and decision or else White's attack soon becomes very powerful.

Correct is 11... B—Q2, for faster preparation of counterplay on the Q-side.

12 QR—Q1	B—B1
13 Kt—B3!	....

This splendid idea comes from Botvinnik. It is clear that a player who follows the dogmatic views of the Tarrasch school would never dream of such a manoeuvre which unexpectedly withdraws the Knight from what appears to be an ideal post in the centre.

By their theoretical investigations and their tournament games Chigorin, Alekhine and Botvinnik demonstrated the paramount importance of taking the specific features of each position into account. In withdrawing his Knight, White is pursuing a precise plan of attack involving P—K5 and the transfer of his pieces to the King's flank.

13 . . . . . Kt—Q2  
14 Kt—KKt5 Kt—B3

Bad is 14 ... P—R3 15 Kt × BP, K × Kt 16 B—R5ch, K—K2 17 Q—Kt6, with an irresistible attack. By his passive play based on general considerations Black has already got into difficulties.

15 K—R1 P—R3  
16 Kt—B3 K—R2  
17 P—K5 Kt—KKt1  
18 B—Q3ch K—R1  
19 P—QR3 . . . .

An important move. White forestalls 19 ... Kt—Kt5 which would lead to the exchange

of the Bishop at Q3, important for his attack.

19 . . . . . P—Q4  
20 Kt—K2 KKt—K2  
21 Q—R3 K—Kt1  
22 P—KKt4! P—QKt4

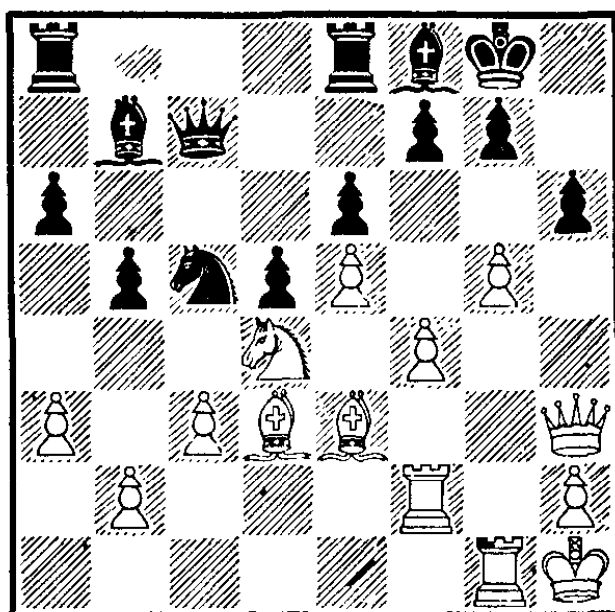
As Kan correctly points out in his annotation, Black's counterattack is now too late. The assault on the position of Black's King quickly leads to decisive consequences.

23 R—B2 B—Kt2  
24 Kt(K)—Q4 Kt × Kt  
25 Kt × Kt Kt—B3  
26 P—B3 Kt—R4  
27 R—KKt1 Kt—Kt6

A desperate attempt to complicate the game. White cannot play 28 Kt × Kt because of 28 ... P—Q5ch. He simply ignores his opponent's Knight.

Evidently better for Black is 27 ... Kt—B5 28 B—QB1, B—K2.

28 P—Kt5 Kt—B4



29 P × P! . . . .

A beautiful combination. All White's pieces bear down on the Black King.

29 . . . .	Kt × B
30 P × P!	Kt × Rch
31 B × Kt	B × KtP
32 Q—R6	P—B4

Or 32 ... K—B1 33 Q × Bch, K—K2 34 B—R4ch, etc.

33 P × P	R—K2
34 P × R	Q × KP
35 B—R4	Resigns

Any withdrawal of the Queen is followed by 36 B—B6 and rout.

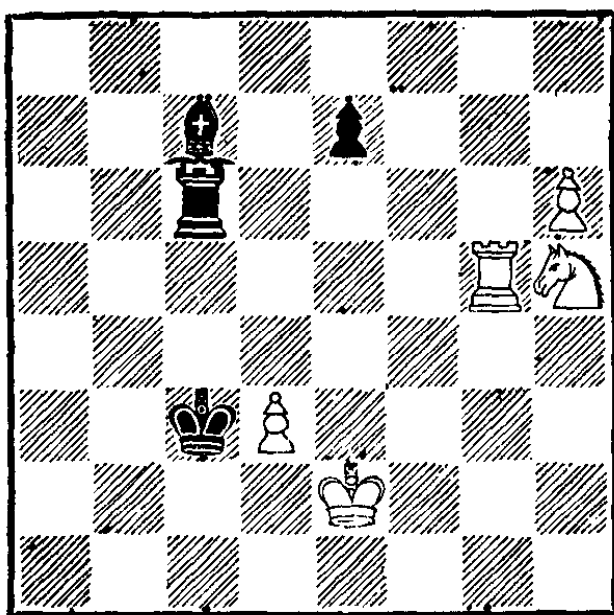
## GENRIKH KASPARYAN

It would be difficult to name another Soviet master whose playing is as original as that of Genrikh Kasparyan, the champion of Armenia. This gifted master successfully combines great attacking ability with a deep understanding of end-game fine points. He pays much less attention to openings; in tournaments he usually selects his own, little-studied opening lines.

Kasparyan has an excellent command of tactical complications; he worked hard to develop combinational vision, a sign, as Botvinnik says, of high calibre.

His playing is weaker in positions where he has to defend himself or withstand positional pressure for many moves. This lack of balance in the Armenian champion's style prevents him from registering stable tournament results.

Kasparyan is also known in the chess world as one of the most



White to play and win

outstanding present-day composers of end-game studies. He has achieved splendid success in this field, winning U.S.S.R. and international contests. He holds the title of Master of Chess Composition.

Here is an end-game study of his which won first prize in a Soviet contest in 1947. In their appraisal of this study the judges said: "The tense play, in which all the pieces take part, ends in an original position of mutual *zugzwang*. Black's resourceful defence is

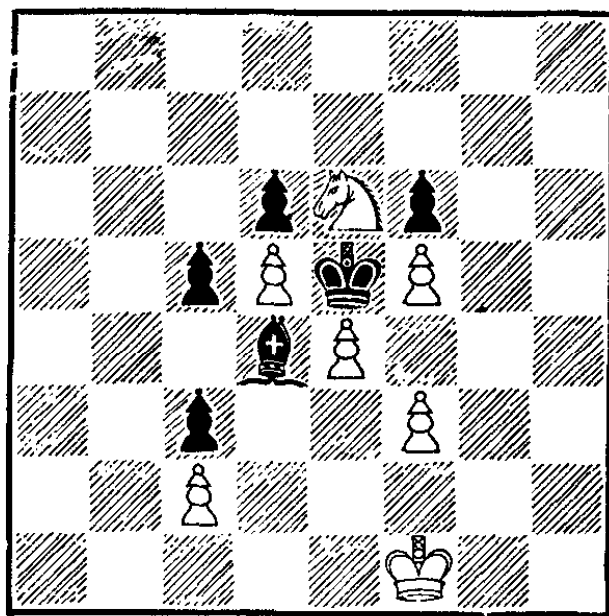
praiseworthy. Several false trails adorn this splendid study. Utmost economy of forces, and dynamic and expressive play raise this study to the level of a work of art. It is a brilliant achievement by Master Kasparyan."

The main variation is: 1 Kt—Kt7! R×P 2 R—B5ch, K—Q5 3 R—B4ch! K—K4! 4 R×B, K—B3 5 Kt—K8ch, K—B2 6 R—B8, R—K3ch! 7 K—Q1!! R—KKt3 8 Kt—B7! R—QB3 9 K—Q2! and White wins.

In addition to their originality and their aesthetic value, Kasparyan's compositions, particularly his Rook studies, are a noteworthy contribution to end-game theory.

His works have also indicated new lines and possibilities in the field of positional draws.

Genrikh Kasparyan has likewise published original and ingenious problems. Here is one of them.



White to play and mate in 17

The main variation is: 1 K—K2, P—B5 2 K—B1! B—K6 3 K—Kt2, B—Q5 4 K—R3, B—K6 5 K—Kt4, B—B8 6 K—R5, B—K6 7 K—Kt6, B—B8 8 K—B7, B—K6 9 K—K8, B—B8 10 K—Q7, B—K6 11 K—B6, B—B8 12 K—Kt5, B—K6 13 K×P, B—Q7 14 K—Q3, B—R3 15 P—B4ch! B×P 16 Kt—B8, B—Q7 17 Kt—Kt6 mate.

Genrikh Kasparyan, who is a civil engineer by profession, was born in 1910. Victory in the 1931 Tbilisi Championship qualified him for the Seventh U.S.S.R. Championship in the same year. He won first place in the semi-final, but in the final he failed to score enough points for promotion to the Master class.

In the following years he made excellent performances, including first place in a number of major contests: the 1934 Armenian Championship, the 1935 Transcaucasian Tournament, the 1937 Tbilisi Championship, and the 1938 Armenian Championship.

He became a Master in 1936 after defeating Vitaly Chekhover in a match.

Genrikh Kasparyan has played in the finals of the U.S.S.R. championships of 1931, 1937, 1947 and 1952, the 1947 Pjarnu Tournament of the strongest Soviet masters, and other important contests.

An idea of his style is given by the following game.

## KING'S INDIAN DEFENCE

Match for Master's Title, 1936

*V. Chekhover*      *G. Kasparyan*

White

Black

1 P—Q4	Kt—KB3
2 P—QB4	P—Q3
3 Kt—KB3	P—KKt3
4 P—KKt3	B—Kt2
5 B—Kt2	O—O
6 O—O	QKt—Q2

Not so long ago the King's Indian Defence was classed among the "irregular" openings, but now, thanks to the work of Soviet players, it holds a place of honour in tournament chess. In the King's Indian, Black departs from the symmetrical development which is typical of many variations of the Queen's Gambit and strives to build up a counterattack in the centre and on the King's flank.

As Alekhine so aptly said, "I call irregular only those openings which are accidental, easily refuted ventures and have merely an outward resemblance to seriously elaborated new systems of development."

7 Kt—B3	P—K4
8 P×P	....

Not a promising continuation. Here 8 Q—B2, 8 P—K3 or 8 P—K4 leads to tense, interesting play.

8 ....	P×P
9 Q—B2	R—K1
10 P—Kt3	....

Gives Black an opportunity to launch into promising complications, and Kasparyan does not let it slip by. White's move should be 10 P—KR3 and then B—K3.

10 ....	P—K5
11 Kt—Q4	....

Highly interesting variations fully acceptable to Black follow from 11 Kt—KKt5, P—K6 12 B×P, R×B 13 P×R, Kt—Kt5.

11 ....	P—K6
12 P—B4	....

Black also gets a good position after 12 B×P, Kt—Kt5.

12 ....	P—B3
13 B—Kt2	Q—R4
14 Kt—B3	....

23 Kt x P	B x B
24 K x B	Q—R7ch
25 K—B3	B—R5
26 R—KKt1	Q—R6ch

More precise than 26 . ∴ Q—  
B7ch.

27 K—B4      R—K1  
28 Kt—Kt4      ....

Black definitely has a winning game; he pushes ahead with a mating attack.

28 ...	Kt—K3ch
29 K—K5	Kt—Kt4ch
30 K—Q6	....

A dangerous journey, but nothing can be done about it.

30	....	B—Kt6ch
31	R×B	Q×Rch
32	K—Q7	Q×Ktch
33	K×R	....

Now the White King, far from his own pieces, is quickly mated.

20—1806



33 . . . .	Q—B1ch	the irresistible threat of 36 . . .
34 K—K7	Q—B2ch	Kt—R2 mate.
35 K—K8	. . . .	35 . . . . Kt—K3
Or 35 K—B6, P—KR3 with	36 R—Q1	Kt—Kt2 mate

## RATMIR KHOLMOV

Ratmir Kholmov won the championship of Arkhangelsk in 1940, at the age of 16, for which he received first-category standing.

During the war Ratmir Kholmov served as a naval rating on a transport in northern waters. He took part in many operations. When off duty he used to study chess, analyzing the games of Chigorin, Alekhine, Botvinnik, Smyslov and others. In 1945 he again became champion of Arkhangelsk. That same year he placed fifth in a U.S.S.R. tournament of first-category players in Tula.

After moving to the town of Grodno he played in the 1946 Byelorussian Republic Championship, where he came up against masters for the first time. In 1947 he was invited to play in the Minsk semi-final of the U.S.S.R. tournament of first-category players. He captured first place in brilliant fashion, with a score of 11 points out of 13, and was promoted to the rank of candidate-master.

In the semi-final of the 16th U.S.S.R. Championship in Moscow at the end of 1947 he demonstrated his increased combinative skill and fine technique, tying for third place with Konstantinopolsky and exceeding the requirements for the title of Master. He qualified for the final.

In the Chigorin Memorial Tournament he put up a stubborn battle against his strong rivals.

Ratmir Kholmov now lives in Vilnius. He has won the championship of the Lithuanian Republic many times.

He has successful performances to his credit in Spartak Sports Society tournaments and other contests with a strong field. Here is a game which illustrates Kholmov's style of play.

# RUY LOPEZ

17th U.S.S.R. Championship, 1949

*Y. Geller*

*R. Kholmov*

White

Black

1 P—K4	P—K4
2 Kt—KB3	Kt—QB3
3 B—Kt5	Kt—Q5
4 Kt×Kt	P×Kt
5 O—O	P—QB3
6 B—B4	Kt—B3
7 Q—K2	....

If 7 P—K5 Black replies with 7 ... P—Q4 and gets a convenient game.

7 ....	P—Q3
8 P—K5?	....

This tempting advance is not justified by what follows. Better is 8 P—QB3, P×P 9 Kt×P.

8 ....	P×P
9 Q×Pch	B—K2
10 R—K1	P—QKt4!

A neat plan proposed by Lisitsyn. If 11 B—B1, B—K3 Black easily finishes development and captures the initiative.

11 B—Kt3	P—QR4
12 P—QR4	R—R2!

The Rook's unexpected swing into action is the idea behind this variation. Once development is completed, Black strives to launch an attack, even at the cost of material sacrifice.

13 P×P	O—O
14 P—Kt6	....

The dangers facing White, who has failed to bring his Q-side pieces into play, are illustrated by these two hypothetical continuations: 14 P×P, B—Q3 15 Q—K2, R—K1 16 Q—Q1, R×Rch 17 Q×R, R—K2 18 Q—Q1, Q—K1, with irresistible threats; or 14 P×P, B—Q3 15 Q—QKt5, Kt—Kt5 16 P—R3, Kt×P, with a devastating attack.

14 ....	Q×P
15 P—Q3	B—QKt5
16 R—B1	Q—Q1

Strongest of all here is the continuation recommended by Pyotr Romanovsky: 16 ... Kt—Q4, and if 17 B×Kt then 17 ... R—K2 18 Q—KKt5, P×B or 17 Kt—R3, R—K2 18 Q—Kt3, R—K3, and White has a very hard time defending himself.

17 B—Kt5	R—K1
18 Q—Kt3	....

Geller underestimates the strength of his opponent's position. He should play 18 B×Kt, P×B 19 Q—Kt3ch, K—R1 20 Kt—R3, obtaining real counterchances.

18 ....	B—K3
19 B×B	R×B
20 Kt—Q2	P—R3
21 B×Kt	....

After 21 B×P, Kt—R4 22 Q—Kt5, Q×Q 23 B×Q, P—B3 24 P—QB3, P×P 25 P×P, B×P 26 QR—B1, B—Kt5 27 B—K3, R×B 28 P×R, B×Kt Black has definite superiority.

21 . . . . . R×B  
22 Kt—K4 . . . . .

If White can reinforce his Knight at K4 all the difficulties are over for him.

22 . . . . . R—K3  
23 Q—R3 . . . . .

An attempt to prevent P—KB4.

23 . . . . . Q—Q4  
24 P—QB3 P×P  
25 P×P B—K2  
26 P—KB4 P—KB4  
27 P—B4 Q—Q5ch  
28 K—R1 P—Kt3  
29 QR—Kt1 . . . . .

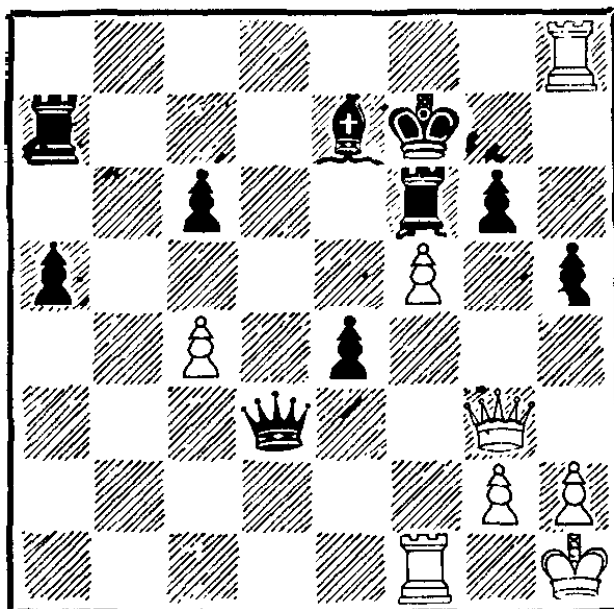
As usual, Geller plays resourcefully. He still holds his Knight in the centre and threatens the Black King. Now he cannot play 29 Q×RP, P×Kt 30 P—KB5, R—B3 31 P×P, R×Rch 32 R×R, Q—Kt2.

29 . . . . . P—R4  
30 R—Kt8ch K—B2  
31 Q—Kt3 . . . . .

Instead of 31 Kt—Q2 followed by a difficult defence with few prospects, Geller prefers to complicate the struggle by the sacrifice of a

piece. Poor is 31 Kt—Kt5ch, B×Kt 32 P×B, R—K6 and White cannot continue 33 R×Pch because of 33 ... K—Kt2!

31 . . . . . P×Kt  
32 P—KB5 R—B3  
33 R—KR8 Q×QP!



After a deep appraisal of the position Ratmir Kholmov sacrifices the exchange in order to push ahead into a winning end-game.

34 P×Pch K—Kt2  
35 R—R7ch K—Kt1  
36 Q×Q . . . . .

Beautiful variations arise after 36 Q—Kt8ch. Now Black cannot play 36 ... R—B1 because of 37 R×Rch, B×R 38 R—R8ch. If, however, 36 ... B—Q1 Black disentangles himself satisfactorily.

36 . . . . . P×Q  
37 R×R B×R  
38 R×R B—Q5

39 R—KB7	P—Q7	41 K—Kt1	P—QR5
40 R—B1	B—Kt7	42 K—B2	P—R6

Even simpler is 40 ...	43 K—K2	P—R7
P—QR5, and Black's Pawns	Resigns	

are irresistible.

This encounter has an interesting opening, a tense middle game and an instructive ending—in a word, all the components that provide the chessist with aesthetic satisfaction.

At the Bucharest International Tournament in 1954 Ratmir Kholmov scored 11 points out of 17, tying for third place with Filip, the Czechoslovak champion. After this, he was made an International Master.

### ALEXANDER KONSTANTINOPOLSKY

Alexander Konstantinopolsky, one of the most distinguished Soviet methodologists and theorists, first began playing in tournaments in Kiev in 1930, when he was 20 years old.

Two years later he won the Kiev championship, leaving behind many well-known masters. In 1933 he was again champion of Kiev. He was awarded the title of Master in that year for his successes in Ukrainian tournaments.

In the years that followed, Alexander Konstantinopolsky registered many impressive victories. He tied for third place with Lilienthal in the Trade-Union Championship in 1936, tied for second place with Ragozin in the U.S.S.R. Championship of 1937, and tied for fourth with Bondarevsky and Kotov in the U.S.S.R. Championship of 1945.

In the 16th U.S.S.R. Championship, where he finished in a tie for sixth place with Keres, Bondarevsky and Lisitsyn, he did not lose a single game to a grandmaster, defeating Keres, Lilienthal, Kotov and Levenfish in excellent style.

He also made a fine showing in the U.S.S.R. Championship of 1950, tying for fifth place.

Alexander Konstantinopolsky is an active positional player; he defends himself superbly and carries through the end-game with precision. He rarely misses an opportunity to put through an unexpected combinational thrust.

He is known to Soviet chessists as a fine teacher. Among his pupils are such prominent players as Bronstein and Lipnitsky.

Konstantinopolsky has played in the finals of many U.S.S.R.

Championships. In 1950 F.I.D.E. made him an International Master.

He is the author of many valuable studies and articles on opening theory. A member of the Presidium of the U.S.S.R. Chess Federation he takes an active part in Soviet chess affairs.

Here is one of his games.

### CARO-KANN DEFENCE

16th U.S.S.R. Championship, 1948

*P. Keres*

*A. Konstantinopolsky*

At first glance, a risky move. But with his firm position in the centre Black can launch an offensive on the K-side.

White

Black

1 P—K4

P—QB3

2 P—Q4

P—Q4

3 P×P

P×P

4 P—QB4

Kt—KB3

5 Kt—QB3

P—K3

6 Kt—B3

B—K2

7 P—QR3

....

14 Kt—K5

B×Kt

15 P×B

Kt×Kt

If 15 ... Kt×QBP then 16 Kt—K2 and White regains a Pawn.

16 Q×Kt

P—B5!

An unsuccessful plan. The advance of the Bishop Pawn (with which 7 P—QR3 is connected) is not dangerous for Black.

7 ....

O—O

8 P—B5

Kt—K5

Now Black can bolster up his Knight in the centre; an exchange on the square it occupies is not advantageous for White.

9 Q—B2

P—B4

10 B—K2

Kt—QB3

11 B—QKt5

....

Better is 11 O—O.

11 ....

B—B3

12 B×Kt

P×B

13 O—O

P—Kt4!

Black plans to transfer his Queen to KKt3 (or KR4); his QR to KKt2 (through Kt1 and Kt2), and his Bishop to the strong post of R3. It is not easy for White to defend himself against this scheme of attack. His Bishop has no prospects, and the movement of the Pawns on the Q-side is halted. As is often the case, the existence of opposite-coloured Bishops favours the offensive of the attacking side.

17 B—Q2

B—R3

18 KR—K1

R—Kt1

19 Q—Q4

B—B5

20 B—B3

Q—K1

21 Q—Q1

R—Kt2

22 P—QR4

Q—Kt3

23 R—R3	P—Kt5
24 B—Q4	R—Kt2

Black threatens R—B4, R—R4 and then Q—R3. Other lines are also possible. White has to play P—B3 sooner or later, and he does it without delay.

25 P—B3	P—KR4
26 R—QB3	....

Stronger is P—Kt4 in order to build up counter possibilities as quickly as possible by advancing P—Kt5 and forming a passed B- or R-Pawn without balking at the sacrifice of a Pawn.

26 ....	R—B4
27 K—R1	....

Bad is 27 Q—B2 in view of 27 ... P×P 28 R×P, R×P! 29 Q×Q, R×Rch 30 K—B2, R—B8 mate.

27 ....	R—Kt4
28 P—QKt3	B—R3
29 R—Kt1	P×P
30 Q×P	Q—K5
31 Q—B2	B—Q6
32 P—Kt4	Q—B4

Also very strong is 32 ... Q—Kt3

33 P—Kt5 ....

A belated push, but in view of the threat of B—K5 White can do nothing else.

33 ....	B—K5
34 P×P	R×P
35 R×R	R×R
36 Q×Rch	B×Qch

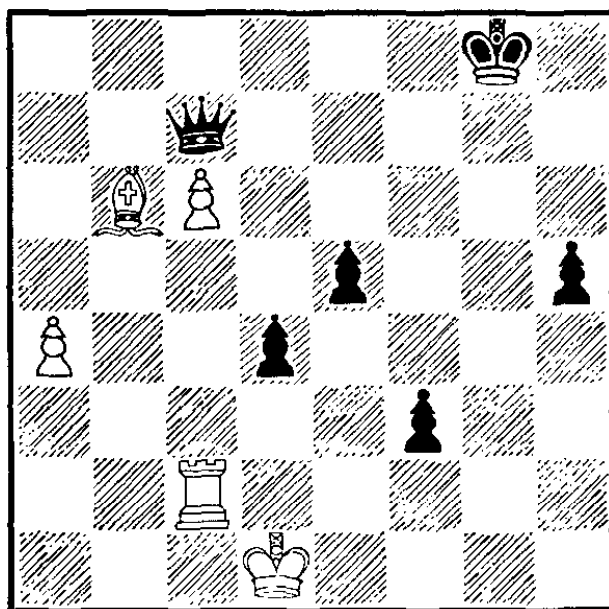
37 K×B	Q—K5ch
38 K—B1	P—B6

Not, of course, 38 ... Q×B 39 P—B7. White's reply is forced, for after 39 B—B2? come 39 ... Q—K7ch and 40 ... Q—Q8 and mate.

39 B—K3	Q—Kt3
40 K—K1	Q—QKt8ch
41 K—Q2	Q—Kt7ch
42 R—B2	Q×P

Black threatens P—Q5 and also Q×Pch, Q—B2 and Q×P, followed by the advance of the three central passed Pawns. White attempts to use his passed Pawn at B5.

43 P—B7	Q×Pch
44 K—Q1	Q×P
45 P—B6	P—K4
46 B×P	P—Q5
47 B—Kt6	....



74 ....	P—Q6!
48 R—B1	Q×B
49 P—B7	Q×P
50 R×Q	P—B7
Resigns	

## ISAAC LIPNITSKY

While looking through a chess magazine some years ago, Mikhail Botvinnik was attracted by an involved game and by the bold conclusions and generalizations in the annotation. He checked and re-checked the variations and found them correct; the author of the annotation clearly had a deep, far-reaching understanding of positions.

Dwelling on the Soviet Union's gifted young players in a speech he made not long afterwards, Botvinnik described that game and told how he had tried to refute the annotation. "I analyzed a game played by Lipnitsky, a Kiev candidate-master, and annotated by him," he said. "In my opinion, he is a player with a big future."

That was early in 1949. A year and a half later the country's chess fans found the name of young Isaac Lipnitsky among the leaders in the 18th U.S.S.R. Championship.

Isaac Lipnitsky, who was born in 1923, learned chess when he was a schoolboy. Like many other prominent Soviet players, he began with tournaments in the chess club of the local Palace of Young Pioneers, in this case, the Palace in Kiev.

From 1942 on, Lipnitsky served in the Soviet Army. A young officer, he took part in the advance from Stalingrad to Berlin. He was decorated with four Orders and three medals for bravery and valour.

Returning to Kiev after demobilization in 1947, he competed regularly in Ukrainian and U.S.S.R. tournaments. He worked hard, studying the games of the best Soviet players, analyzing openings, developing opening lines of his own; he also wrote articles on chess.

Together with Ratner, a Kiev master, Lipnitsky put out, in 1953, a collection of the best games of Ukrainian players.

Isaac Lipnitsky's first big success came in 1949, when he won the championship of the Ukraine, finishing ahead of six masters.

He made an excellent tournament showing in 1950: second place in the Ukrainian Championship which had a strong field, and a tie for first in the Spartak Sports Society Championship, where he qualified for promotion to the Master class.

In the Kiev semi-final of the 18th U.S.S.R. Championship he tied for top place with Sokolsky. His play in the final showed him to be a mature and diversified master. He gained immediate recognition as one of the best players in the country.

The Kiev master's tournament performances have declined

in the past few years, however. It looks as though he decided that now he could work less than before. But complacency is a bad state for a player to get into. We trust he will draw the proper conclusions from his reverses.

Isaac Lipnitsky's best games are full of an aggressive spirit. They show that he has a superb command of tactical complications, subtly conducts positional battles, and puts up a stubborn defence in bad positions.

Here is one of his games.

### SLAV DEFENCE

18th U.S.S.R. Championship, 1950

*I. Lipnitsky*      *V. Smyslov*

White	Black
1 P—Q4	P—Q4
2 Kt—KB3	Kt—KB3
3 P—B4	P—B3
4 P×P	....

Despite its outward simplicity this variation is not at all a harmless one. White usually succeeds in placing his pieces in key positions and creating serious threats in the centre and on the K-side. Black's defence has to be precise and well-planned.

4 ....	P×P
5 Kt—B3	Kt—B3
6 B—B4	P—K3

Here Black usually plays 6 ... B—B4 and replies to 7 P—K3 (7 Q—Kt3, Kt—QR4 8 Q—R4ch, B—Q2) with 7 ... Q—Kt3. In this case, however, White obtains a freer position as a result of 8 B—Q3, B×B 9 Q×B, P—K3 10 O—O, B—K2 11 P—QR3 (in Chekhover v. Euwe, Leningrad, 1934).

7 P—K3      B—K2

Botvinnik, for instance, favours 7 ... B—Q3 to place his K4-square under more effective control.

8 B—Q3      Kt—QKt5

Smyslov's tournament standing compelled him to seek complications. He chose an incorrect line, however, in deviating from the usual development at the price of worsening his own position.

Experience has shown that after 8 ... O—O 9 O—O Kt—KR4 Black gets a satisfactory game. The text move is, in essence, loss of a tempo.

9 B—Kt1	O—O
10 P—QR3	Kt—B3
11 Q—Q3!	....

Lipnitsky plans a bold attack on his opponent's King. He leaves his own King in the centre and immediately begins a Pawn assault.

11 ....	B—Q2
12 P—KR4	Q—Kt3



Better chances are provided by 12 ... Q—R4, with a view to Kt—K5.

13 Kt—K5 ....

This simple reply, threatening 14 Kt×B, wins an important tempo for the attack.

13 .... KR—Q1

14 QR—R2! ....

A master move in the best sense of the word. A dogmatist of the Tarrasch school would find the Rook manoeuvre ugly, but as Chigorin pointed out, what is important is not an aesthetic appraisal but a concrete consideration of the possibilities.

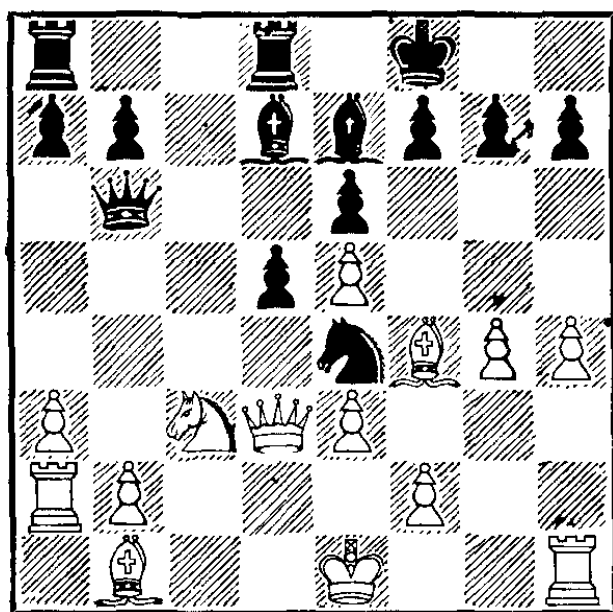
By 14 QR—R2 White reliably protects his Queen's flank and forestalls any counterplay.

14 .... K—B1

Black now sees that his play has been poor and he tries to withdraw his King.

15 P—KKt4 Kt×Kt

16 P×Kt Kt—K5



17 P—B3! ....

The simplest refutation. White now wins the Rook Pawn. As for his weaknesses, he can easily defend them.

17 .... Kt×Kt

18 Q×P K—K1

19 P×Kt KR—B1

20 K—B2 B—B1

21 P—Kt5 R—B5

If 21 ... R×P White replies with the very strong 22 P—Kt6!

22 K—Kt3 K—Q1

23 Q—Kt8 K—B2

24 Q×BP ....

After this everything is simple. The combination of material superiority and the initiative assures White an easy victory.

24 .... B—B4

25 B—Q3 R×P

26 R—QKt1 R—Kt6

27 R—QB1 Q—R4

28 R(R)—QB2 P—QKt3

29 Q—K7 R×B

30 R×Bch P×R

31 R×Pch Q×R

32 Q×Qch B—B3

33 Q—Q6ch K—Kt3

34 P—R4 R—K1

35 P—Kt6 P—R4

36 B—Kt5 R—QB1

37 B—Q8ch K—Kt2

38 Q—K7ch K—Kt1

39 B×P R—Kt6

40 B—Kt4 P—Q5

41 B—Q6ch K—R1

42 Q×KP Resigns

## GEORGI LISITSYN

Georgi Lisitsyn, one of the most experienced Soviet masters, was born in 1909. After finishing high school he entered the Leningrad Industrial Institute, from which he graduated as a mechanical engineer.

The title of Master was conferred on Lisitsyn in 1931 for his performance in the Seventh U.S.S.R. Championship. A positional player with an excellent understanding of endings, he improved his game, making a deep analysis of problems of strategy and tactics, collecting and systematizing typical positions, and perfecting his technique.

His manner of gaining the initiative is original and interesting, often accomplished by a slow development of his forces, with an excellent appraisal and understanding of the latent power of cramped positions.

Lisitsyn has made a detailed study of the Réti Opening. He is perhaps the best connoisseur today of this opening which leads to involved positions packed with interesting strategical ideas.

In the following beautiful game Lisitsyn plays his favourite opening.

### RETI OPENING

Tournament of Masters, Leningrad, 1934

*G. Lisitsyn*

*V. Ragozin*

White	Black
1 Kt—KB3	P—K3
2 P—K4	P—Q4
3 Kt—B3	....

Although White's opening line is original it does not yield an advantage if Black plays correctly. Now Black should move 3 ... Kt—KB3, and if 4 P—K5 then simplest of all is 4 ... KKt—Q2 5 P—Q4, P—QB4, etc.

3 ....	P—Q5?
--------	-------

A mistake which gives White a freer game.

4 Kt—K2      P—QB4

Bad is 4 ... P—Q6 5 P×P, Q×P 6 Kt—B3, Q—Q1 7 P—Q4.

5 P—B3!      ....

This is the only refutation of Black's plan. Nothing comes out of 5 P—Q3, Kt—QB3 6 Kt—Kt3, P—K4, etc.

5 ....      P×P

Black can do nothing better. He loses quickly after 5 ...

P—Q6? because of 6 Kt—B4, P—B5 7 Q—R4ch, Kt—B3 8 Q×BP.

After 5... Kt—QB3 6 P×P, P×P (6... Kt×P 7 Kt×Kt, P×Kt 8 Q—R4ch, B—Q2 9 Q×QP, with an extra Pawn) 7 Q—R4, B—B4 8 P—QKt4, B×P 9 Kt(K)×P White has an excellent game.

6 KtP×P	Kt—KB3
7 Kt—Kt3	Kt—B3
8 B—Kt5	B—Q2
9 O—O	P—QR3
10 B—K2	B—Q3

If Black could foresee his opponent's reply he would play 10... B—K2 and then castle.

11 P—Q4! ....

White sacrifices a Pawn for a powerful attack.

11 .... B×Kt

It is difficult for Black to find a satisfactory continuation (in view of the threat of 12 P—K5 and the loss of a piece) and hence he decides to accept the sacrifice.

12 BP×B!	P×P
13 P×P	Kt×KP
14 B—Q3	....

Black threatened 14... Kt—B6 and the exchange of White's important Bishop.

14 ....	Kt—Q3
15 B—R3	Kt—Kt4
16 B—Kt2	....

This is not the strongest

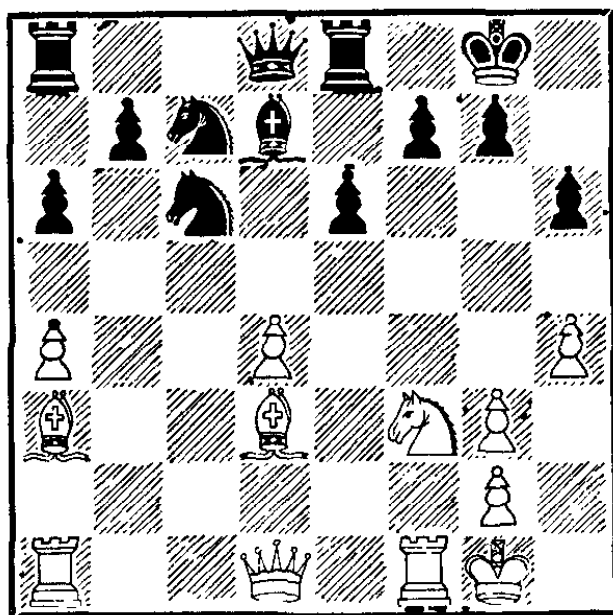
move. After 16 B×Kt, P×B 17 B—B5, P—QKt3 18 B—Q6, B—B1 19 Kt—K5! Q×B 20 Kt×P White definitely has a winning position. Now, although White retains both Bishops and has good attacking prospects, Black's position is fully defensible if he plays correctly.

16 ....	O—O
17 P—KR4	....

Threatening the well-known combination with the sacrifice of the Bishop at KR7.

17 ....	P—R3
18 P—R4	Kt—B2
19 B—R3	R—K1?

A natural but losing move which allows White to put through a neat, far-reaching combination. After the correct reply 19... Kt—K2 Black can still offer a stubborn defence.



20 B—R7ch!! ....

The start of a beautiful combination in which White sacrifices two pieces. Note that the Bishop is sacrificed without compensation in order to draw the King to R2.

20 . . . . K×B

A forced move. Still worse is 20 ... K—R1 21 Kt—Kt5! P×Kt 22 Q—R5 and mate is inevitable. Or 21 ... Q—Kt1 22 Kt×Pch, K×B 23 Q—Q3ch, K—Kt1 (23 ... P—Kt3 24 Kt—Kt5ch, P×Kt 25 R—B7ch, K—R3 26 P×Pch, K×P 27 Q—K3ch, K—R4 28 R—R7ch, K—Kt5 29 Q—B4 mate) 24 Kt×Pch, K—R1

(24 ... P×Kt 25 Q—Kt6ch, K—R1 26 R—B7) 25 Kt—B7ch, K—Kt1 26 Kt—Kt5, with inevitable mate.

21 Kt—Kt5ch! K—Kt1

There is an interesting win after 21 ... P×Kt 22 Q—R5ch, K—Kt1 23 Q×Pch, K—R1 24 Q—R5ch, K—Kt1 25 P×P! Kt—K2 (or else 26 P—Kt6 and inevitable mate) 26 Q—B7ch, K—R1 27 K—B2!

22 Kt×BP	Q—Kt1
23 Kt×Pch	P×Kt
24 Q—Kt4ch	K—R1
25 R—B7	Resigns

Among Georgi Lisitsyn's most significant successes are his first prizes in three Leningrad championships and also in the Trade-Union Championship of 1936.

He has played many times in the finals of U.S.S.R. championships, usually with a good score. He put up a stubborn struggle against famous players in the Moscow International Tournament of 1935.

Georgi Lisitsyn is the author of fundamental studies on strategy and tactics as well as end-game theory.

### VLADIMIR MAKOGONOV

Vladimir Makogonov (born 1904), a mathematics teacher by profession, won a name for himself in trade-union tournaments and city championships in Baku.

He made his debut in a U.S.S.R. championship in 1927, together with Botvinnik, and won the title of Master. Working hard over the years, he steadily improved his game.

Makogonov has competed in the finals of many U.S.S.R. championships. His best performances have been: fourth place in 1937, a tie for fourth in 1939, and a tie for fifth in 1944.

His original and correct appraisals of positions have often led him to victory over famous players. In 1939 he defeated Reshev-

sky in fine style, and in the U.S.S.R. Championship of 1940 he beat Botvinnik, Smyslov and Keres.

Vladimir Makogonov is a prominent opening theorist. In collaboration with Igor Bondarevsky, Vladimir Makogonov has breathed new life into the once-forgotten variation of the Queen's Gambit with the moves P—KR3 and P—QKt3 (1 P—Q4, P—Q4 2 P—QB4, P—K3 3 Kt—QB3, Kt—KB3 4 B—Kt5, B—K2 5 Kt—B3, P—KR3 6 B—R4, P—QKt3). He has demonstrated the viability of this defence in a number of important tournament games.

Particular mention should be made of Makogonov's masterly playing of the King's Indian Defence for White, where he has found interesting lines of attack on the King-side. His ideas are of great importance for a correct evaluation of the possibilities of the two sides in this opening.

Makogonov has performed with success in Azerbaijan championships and in tournaments of leading players of Transcaucasia.

The title of Honoured Master was conferred on him in 1943.

In the following game, which is typical of Makogonov's style, he inflicts a defeat on Samuel Reshevsky, the American grandmaster.

### GRUENFELD DEFENCE

Tournament of Masters, Moscow-Leningrad, 1939

<i>V. Makogonov</i>	<i>S. Reshevsky</i>	These variations, worked out by Smyslov and Boleslavsky, were not yet known in 1939.	
White	Black		
1 P—Q4	Kt—KB3	6 B—B4	P×P
2 P—QB4	P—KKt2	7 Q×BP	B—K3
3 Kt—KB3	B—Kt2	8 Q—Q3	Kt—Q4
4 Kt—B3	P—Q4		
5 Q—Kt3	P—B3		

As games played in recent years have shown, Black has a couple of interesting continuations: 5 . . . P×P 6 Q×BP, O—O 7 P—K4, B—Kt5, exerting pressure with the pieces on the centre, or 5 . . . P×P 6 Q×BP, P—B3, with an active game on the Q-side.

Up until now the play has been the same as in the Euwe v. Botvinnik encounter in the Amsterdam Tournament of 1938, in which White withdrew his Bishop to Q2.

9 Kt×Kt      Q×Kt

Leads to an involved and difficult game for Black. Sim-

pler is 9 . . . P × Kt. Now White gets a strong centre.

10 P—K4	Q—R4ch
11 B—Q2	Q—Kt3
12 B—B3	O—O
13 B—K2	R—Q1
14 O—O	P—QR4
15 Kt—Kt5!	. . . .

White rejects the natural continuation 15 Q—Q2 (preventing 15 . . . Kt—R3) 15 . . . P—R3 16 KR—Q1, Kt—Q2 17 Q—B4, which likewise gives him a highly promising game. By advancing the Knight he sacrifices an important central Pawn but disrupts Black's K-side Pawn skeleton.

15 . . . . B × QP

Black has no choice. After 15 . . . B—Q2 16 Q—B3 followed by 17 B—B4 the outlook for him is grave.

16 Kt × B P × Kt

An attempt by Black to win the Queen would end in rout, for example: 16 . . . B × Pch? 17 R × B, R × Q 18 B × R, P × Kt 19 B—B4, P—B4 20 QR—KB1, Kt—Q2 21 R—B7, etc.

17 Q—R3	P—B4
18 B—KKt4	K—R1

After 18 . . . R—Q3 comes 19 P—K5, R—B3 20 Q—R4 with the subsequent transfer of the Rooks to the K-side through the Q3-square.

19 B × KP	Kt—R3
20 K—R1	. . . .

White cannot delay his attack, for he has to take into account Black's growing counterplay on the Q-side. The text move prepares for the advance of the Bishop Pawn if called for.

20 . . . .	Kt—B2
21 B—KKt4	P—R5
22 P—R3	B × B
23 P × B	P—B5
24 QR—Kt1	Q—B4

Black has to give up the Pawn because if he plays 24 . . . Q—B3 he can expect the unpleasant 25 Q—Kt3, threatening Q—K5.

25 R × P QR—Kt1

Bad is 25 . . . R—Q6 because of 26 Q—R6! R × P 27 Q—B4, Kt—Kt4 (27 . . . Kt—R3 28 R—R7!) 28 Q—B7, Kt—Q3 29 Q × KP, Kt × R 30 Q—B6ch, K—Kt1 31 B—K6, mate.

26 R × R	R × R
27 Q—Kt3!	. . . .

A correct shift. White nails down Black's Queen to defend the Knight and his K4-square.

27 . . . . R—Kt6?

An unsuccessful manoeuvre. Black leaves his first rank unprotected and loses an impor-

tant tempo. He should play  
27 Q—Q3.

28 R—Q1      R—Kt3

Reshevsky realizes his mistake and tries to organize a defence. If 28 ... R×RP White replies with 29 Q—B4, K—Kt2 30 P—R4, and then makes a decisive advance of his Rook to the eighth rank.

29 R—Q8ch      K—Kt2

30 P—R4      R—Q3

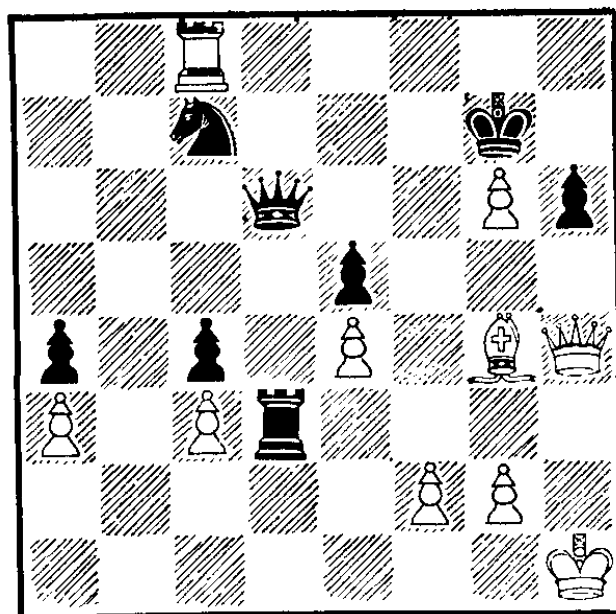
31 R—QB8      P—K4

There is no other defence against Q—B4.

32 P—R5      R—Q6

33 Q—R4      P—R3

34 P×P      Q—Q3



35 R—K R8!      Q×KtP

36 B—B5

Here Black exceeded the time limit. His position is hopeless, for after 36 ... Q—Kt4 37 Q×Q, P×Q 38 R—R7ch he is a piece down.

### VLADAS MIKENAS

Vladas Mikenas (born 1910), the Lithuanian player, has long enjoyed recognition as a master of high international class. He has often competed in tournaments with a strong field of entrants, usually finishing with a good score. His record includes splendid victories over Alekhine, Botvinnik, Flohr and other outstanding players.

A combinational player, he feels most at home in sharp positions where it seems that each move could immediately lead to defeat for either Black or White. He confidently sizes up complications and chooses a correct line in positions where many other masters lose their composure and sustain defeat.

Mikenas has been playing in Soviet tournaments since 1940, when Lithuania became part of the U.S.S.R. At first his performances were average, for he had an insufficient mastery of positional technique, which leading Soviet players have developed to a high level. Besides he did not know enough about the Soviet masters' methods of training for tournaments and of working to improve their game.

After an attentive study of the playing of the foremost Soviet masters and of the Soviet school's rich ideas, the Lithuanian champion made substantial progress. His playing became more diversified, he improved his technique of exploiting advantages, and deepened his knowledge of theory.

He competed in the final of the U.S.S.R. Championship in 1944, when he finished in a tie for fifth place with Makogonov, and also in the championships of 1949, 1950 and 1955.

His playing in the 22nd U.S.S.R. Championship, where he took ninth place in a powerful field, made a fine impression. He also played well in the U.S.S.R. v. Hungary match in Budapest in 1955.

Today Vladas Mikenas is a coach in the Vilnius Chess Club, where he is instructing the youth and passing on his rich experience to them.

He is doing much to popularize chess in his native Lithuania. In 1950 the title of Honoured Master was conferred on him. His *Fundamentals of Chess*, in Lithuanian, was published in 1951.

The following game is typical of Mikenas' attacking skill.

### STAUNTON GAMBIT

17th U.S.S.R. Championship, 1949

V. Mikenas

A. Kotov

7 P—KKt4! B—K3

White

Black

1 P—Q4

P—KB4

2 P—K4

P×P

3 Kt—QB3

Kt—KB3

4 P—B3

P×P

If 7 ... B—K5 then 8 Kt×B, P×Kt 9 B—QB4. In the event of 8 ... Kt×Kt White makes things unpleasant for Black by 9 Q—B3.

As tournament experience over many years has shown, White gets a very dangerous initiative after that move. Better is 4 ... P—K6 or 4 ... Kt—B3 5 P×P, P—K4.

5 Kt×P

P—Q4

6 Kt—K5

B—B4

A mistake facilitating White's offensive. Black should play 6 ... P—B4.

8 P—Kt5 KKt—Q2

To 8 ... Kt—K5 White replies with 9 B—R3! B×B 10 Q—R5ch, P—Kt3 11 Q×B, threatening 12 Kt×KtP or 12 Q—K6. Also dangerous after 9 B—R3! is 9 ... Q—B1 10 Q—R5ch, with White attacking.

9 Q—R5ch P—Kt3

10 Kt×KtP B—B2



11 B—Q3      B—Kt2  
12 R—B1      Kt—K4

Beautiful variations arise after 12 ... P×Kt 13 Q×P! B—B3 14 P×B, and in the combinative struggle White not only restores material equality but gets an advantage.

13 P×Kt      P×Kt  
14 Q—K2      P—K3  
15 B—KB4      Kt—B3  
16 O—O—O      Q—Q2

More stubborn is 16 ... Q—K2, and if 17 B—Kt5 then 17 ... P—R3.

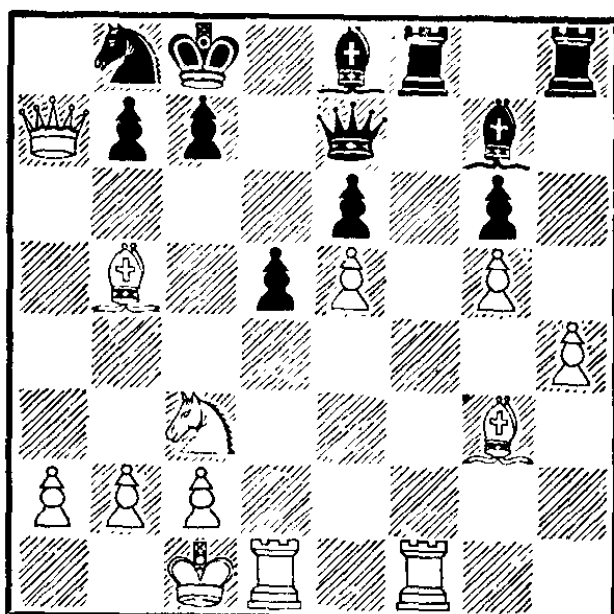
17 B—Kt3      Q—K2

After 17 ... O—O—O comes 18 B—Kt5 with a dangerous pin, but even this is better than the Queen marking time.

18 P—KR4      O—O—O  
19 B—Kt5      Kt—Kt1?

Quickly leads to defeat. If Black plays 19 ... B—K1 he can offer a tenacious defence.

20 Q—B2      QR—B1  
21 Q×P      B—K1



By sacrificing the exchange White now gets a decisive advantage.

22 R—B6!      B×R  
23 KP×B      Q—B2  
24 P—R4?      . . . .

This prolongs the battle. As Mikenas himself has pointed out, a quick victory is assured by 24 Kt—R4! with the threat of 25 Kt—Kt6ch.

24 . . . .      R—R2  
25 P—QR5      B—B3  
26 B×B      Kt×B  
27 Q—R8ch      K—Q2  
28 Q×P      R—B1  
29 P—R6      . . . .

Again 29 Kt—R4 wins faster.

29 . . . .      Kt—Q1  
30 Q—Kt5ch      P—B3  
31 Q—B5      K—K1

Black's King has returned to the centre, but in this game there is no peace for him anywhere.

32 Kt×P!      BP×Kt

Or 32 ... KP×Kt 33 R—K1ch, Kt—K3 34 Q—Q6, and rout.

33 Q×R      Q—Q2  
34 Q×Qch      R×Q

35 P—R5	K—B2	39 P—Kt4	Kt—R2
36 P—R6	Kt—B3	40 B—Kt8	Kt—B1
37 P—KR7	R—Q1	41 P—Kt5	P—K4
38 R—R1	R—KR1	42 P—R7	Resigns

### RASHID NEZHMETDINOV

The title of Master commands honour and respect in the U.S.S.R. The Soviet master combines theoretical knowledge with practical skill and research ability. He strives to promote chess and to uphold the leading position occupied by the Soviet school.

High standards are set masters. All the more credit, in view of this, goes to Rashid Nezhmetdinov, champion of the Tatar Republic, who holds the honour of being the Soviet Union's only master in both chess and draughts.

Rashid Nezhmetdinov was born in 1912 into the family of a poor peasant. The life of the Nezhmetdinovs before the October Revolution was compounded of back-breaking labour, want and illiteracy. The Revolution set them on the road to a life of happiness and plenty.

Rashid learned to play chess when he was a high school student in Kazan. The beauty and depth of combinations fascinated him. He began to study the theory of the game and to play in tournaments and matches.

His first success came in 1927, when he captured the school-boy title of Kazan. Soon after, he entered a tournament of young draughts players. He had known the game since early childhood and had often played against adults, but he felt uneasy about entering the tournament because he knew nothing about theory and had never studied master games. His natural talent and his resourcefulness helped him, however. He showed excellent technique of calculation and a fine understanding of positions, and finished high in the table.

That was the start of his tournament performances in both chess and draughts. In 1928 he became draughts champion of Kazan in the senior class, and in 1930 he won the Kazan championship in both chess and draughts.

After finishing high school Rashid Nezhmetdinov entered the physico-mathematical department of the Kazan Teachers College.

He served in the Soviet Army from the beginning of the war, heroically defending his country.

In 1946, then an officer, he competed in a chess tournament for the championship of the Soviet Military Administration in Germany, and captured first place in a strong field.

Upon demobilization in 1947, Rashid Nezhmetdinov returned to Kazan. That same year he registered two achievements: a tie for second place in the final of the Russian Federation Championship and a high place in a tournament of candidate-masters.

The gifted champion of the Tatar Republic thus won the right to play a match for the title of Master. His opponent in the match, played in Kazan, was Vladas Mikenas, a master with much experience in U.S.S.R. and international tournaments. The match ended in a tie, each winning four games, with six draws. Officially, this was not enough for Nezhmetdinov to get the Master title, but the games showed that his playing had improved considerably and that new successes could be expected from him in the near future.

It was in draughts, though, that he first reached the Master class, after finishing at the top of the table in the semi-final of the 12th U.S.S.R. Championship, where he defeated many experienced draughts masters.

In 1950 Nezhmetdinov won the Russian Federation Chess Championship, in a tournament with a very strong field. He finished ahead of Grandmaster Boleslavsky, Masters Aronin, Kan, Dubinin and other prominent players. The title of Master was conferred on him, and he has proved worthy of it in Russian Federation and U.S.S.R. championship tournaments of recent years.

Rashid Nezhmetdinov's first international appearance was in the Bucharest Tournament early in 1954. He scored  $12\frac{1}{2}$  points out of 17, after which he was made an International Master.

The Tatar champion has produced many ingenious combinative games.

The following game against Paoli, the Italian master, won a special brilliancy prize at the Bucharest Tournament.

### *SICILIAN DEFENCE*

<i>P. Nezhmetdinov</i>	<i>E. Paoli</i>	4 Kt×P	Kt—KB3
White	Black	5 Kt—QB3	P—QR3
1 P—K4	P—QB4	6 B—Kt5	P—K3
2 Kt—KB3	P—Q3	7 Q—B3	B—K2
3 P—Q4	P×P	8 O—O—O	Q—B2

Bringing out the Queen so soon is unwise. Better is 8 ... B—Q2, with a view to Kt—B3.

9 R—Kt1 . . . .

A deep and ingenious manoeuvre, laying the foundation for a vigorous attack on the K-side. The natural developing moves (9 B—K2 or 9 B—Q3) do not cause Black any serious difficulties.

9 . . . . B—Q2

After 8 ... Q—B2 a more logical move is 9 ... Kt—B3 or even 9 ... QKt—Q2.

10 P—KKt4 Kt—B3  
11 B—K3 P—R3

A tempting move is 11 ... Kt—K4, but White can reply to that with 12 Q—R3! with dangerous threats on the K-side.

12 P—KR4 QR—B1?

A mistake. Better is 12 ... P—KR4, with the further intention of castling long.

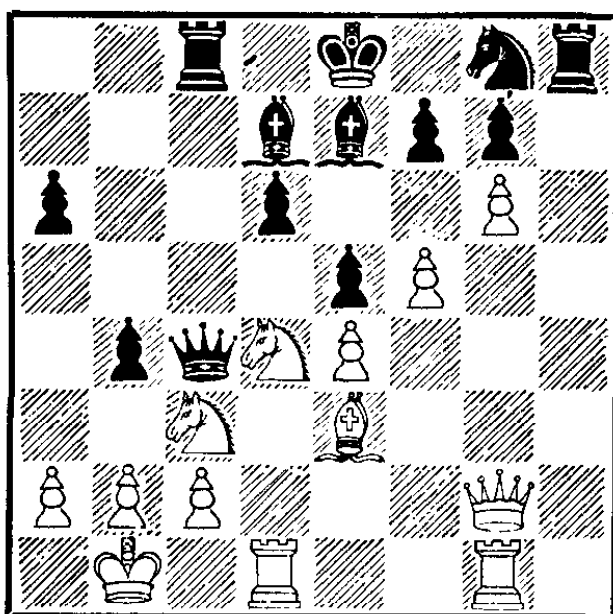
13 P—Kt5 P×P  
14 P×P Kt—K4  
15 Q—Kt2 Kt—Kt1  
16 P—B4 Kt—B5  
17 B×Kt Q×B  
18 P—B5! . . . .

Better than 18 P—Kt6, to which Black replies with 18 ... P—B3.

18 . . . . P—Kt4  
19 K—Kt1! . . . .

A very important move. If 19 P—Kt6, Black counters with 19 ... P—K4, attacking the Knight and defending his KB2-square with the Queen. It seems as if Black is the first to go over to decisive action. Nezhmetdinov, who has made a far-sighted appraisal of the position, prepares a startling sacrifice of a piece.

19 . . . . P—Kt5  
20 P—Kt6! P—K4



Black loses with 20 ... P×Kt 21 P×Pch, K×P 22 Q×Pch. If 20 ... P—B3, then 21 P×P; P×Kt 22 P×Bch, K×P 23 Q—Kt4ch, K—K1 24 P—Kt3, Q—B2 25 Kt—K6, with the rout of Black's position.

21 P—Kt3! . . . .

Diverts the Queen from defending the KB2-square.

21 . . . . Q×Kt(B)  
22 P×Pch K—Q1

Or 22 ... K×P	23 Q×Pch,	24 B×P	Q×BPch
and then Q×R.		25 K—R1	R—R7
23 Q×P	P×Kt	26 B—Kt6ch	R—B2
Bad also is 23 ... Q×B	24	27 Q×Ktch	Resigns
Q×R and then P×Kt=Q.			

White carried through his attack flawlessly in this game.

Rashid Nezhmetdinov is doing a lot to promote chess in the Tatar Autonomous Soviet Socialist Republic. An important contribution in this respect is his book on chess theory and practice, the first in the Tatar language, published in 1953.

### NIKOLAI NOVOTELNOV

Nikolai Novotelnov (born 1911) made a series of successful performances in pre-war Leningrad tournaments. During the war he was an officer in the Soviet Army.

In 1945 he returned to competitions in the city of Grozny, where he took up residence after demobilization. He was promoted to the Master class the same year. A combinative player, he was weak in positional manoeuvring. Lately his play has become more versatile; he has learned to wage chess battles without separating his combinative schemes from the general strategic plans called for by the positions.

Novotelnov won the Russian Federation Championship in 1947, shared sixth and seventh places with Keres in the International Chigorin Memorial Tournament in 1947 and placed first in the semi-final of the 19th U.S.S.R. Championship.

Mikhail Botvinnik has called Novotelnov "a very strong player with a sharp style."

Nikolai Novotelnov is active in chess affairs, passing on his knowledge and experience to young devotees of the game.

The following difficult game illustrates the characteristic features of Novotelnov's playing: his originality in opening formations, and his striving for the initiative in the middle game.

## QUEEN'S GAMBIT

Chigorin International Memorial Tournament, Moscow, 1947

*N. Novotelnov*      *P. Keres*

White	Black
1 P—Q4	Kt—KB3
2 P—QB4	P—K3
3 Kt—KB3	P—Q4
4 Kt—B3	P—B3

Tournament experience has shown 4 ... P—B4 to be fully acceptable as well.

5 P—K3	QKt—Q2
6 B—Q3	B—Kt5
7 O—O	....

The moves in the Botvinnik v. Euwe game in the match-tournament for the world championship were 7 P—QR3, B—R4 (the exchange at B6 is not advantageous for Black because it leads to a position from Nimzovich's Defence, but with the loss of a tempo as a result of P—B3) 8 Q—B2, Q—K2 9 B—Q2, P×P 10 B×BP, P—K4 11 O—O, O—O 12 QR—K1. Novotelnov tries a different line.

7 ....	O—O
8 B—Q2	Q—K2
9 Kt—K5	R—Q1

If 9 ... Kt×Kt 10 P×Kt, Kt—Q2 there follows 11 P—B4, and 11 ... Kt—B4 is out of the question because of 12 Kt×P!

10 P—QR3	B—Q3
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Unsatisfactory now, too, is 10 ... Kt×Kt. For example, 11 P×Kt, B×Kt 12 B×B, Kt—K5 13 B×Kt, P×B and 14 Q—Kt4, to White's advantage.

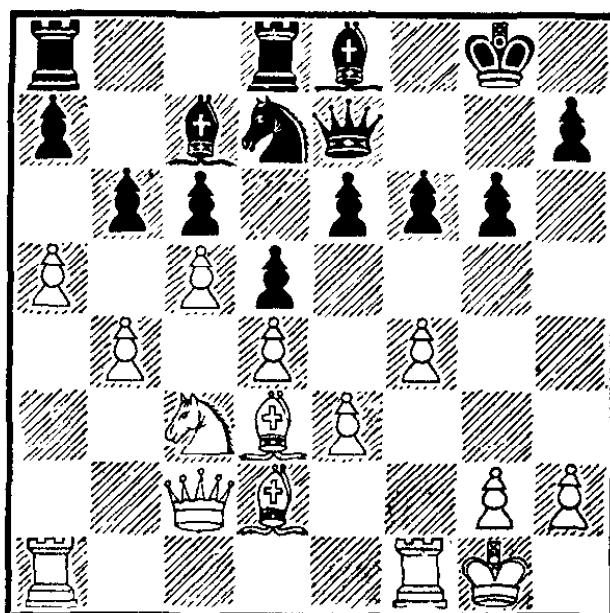
11 Kt×Kt	B×Kt
12 P—B5	B—B2
13 P—B4	B—K1
14 Q—B2!	....

A subtle move compelling Black to weaken his K-side. The threat is 15 B—K1 and then B—R4, with an attack of increasing strength.

14 ....	P—KKt3
15 P—QKt4	....

If 15 B—K1, Black withdraws his Knight to Q2 anyway.

15 ....	Kt—Q2
16 P—QR4	P—Kt3
17 P—R5	P—B3



Keres failed to see his opponent's ingenious plan. White has no intention at all of attacking on the Q-side, which would only invigorate Black's pieces. His idea is to divert Black's attention from the K-side.

Black's move here should be 17 ... P—B4 to hinder the opening of the files and prepare for a stubborn defence.

18 P—K4! . . . .

A bold move, although it creates weaknesses in White's position. Novotelnov correctly reasoned that it weakens Black still more.

18 . . . . P×BP  
19 KtP×P QR—Kt1  
20 P×P KP×P  
21 KR—K1 Q—Kt2  
22 P—B5! . . . .

White has the initiative, and in the subsequent battle he makes excellent use of all his possibilities.

22 . . . . Kt—B1  
23 R—K3 B—Q2  
24 Kt—K2 R—K1  
25 R×R R×R

Better is 25 ... B×R. Black should not leave the Knight file.

26 Kt—B4 Q—R3

If 26 ... P—Kt4 right off, White replies with 27 Kt—R5, Q—B2 28 P—Kt4, hemming Black in.

27 P—Kt3 P—Kt4  
28 Kt—Kt2 Q—Kt2  
29 R—Kt1 B—B1

An attempt to return the Rook to the Knight file leads to dire consequences after 29 ... R—Kt1 30 R×R, B×R 31 Q—Kt3.

30 Q—Q1 Q—B2  
31 Kt—K3 . . . .

White is gradually strengthening his position, and Keres now decides to complicate the issue at all costs.

31 . . . . P—R4  
32 B—K2 R—K5  
33 B×P Q—K2  
34 Kt—B2 B×BP  
35 R—Kt7! Q—Q1

Black misses a good chance: 35 ... P—Kt5. In this case, 36 B—B4 is followed by 36 ... R×B 37 P×R, B×Kt 38 Q×B, Q—K6ch 39 Q—B2, Q—B8ch and if 40 K—Kt2 then 40 ... Kt—K3. Now 41 R×B is countered by 41 ... Kt×Pch 42 K—Kt3, Kt×Bch, etc.

36 B—KB3! . . . .

Anything but 36 R×P, Q—Kt1 37 R—R6, B×KtP, etc.

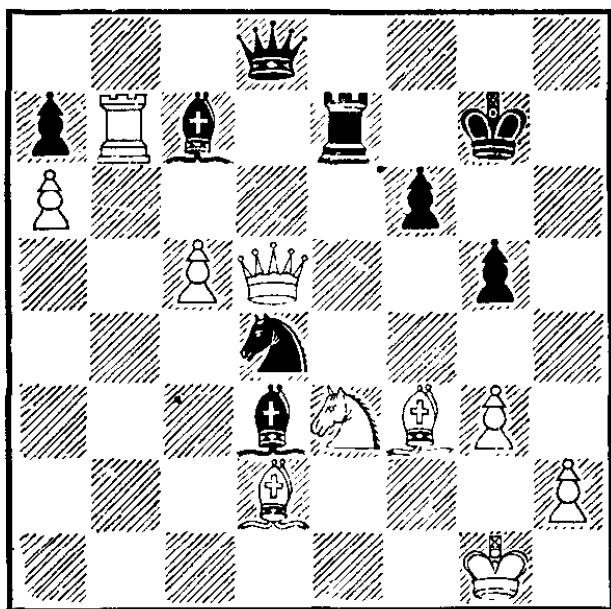
36 . . . . R—K2  
37 Kt—K3 B—KKt3  
38 P—R6 Kt—K3

If 38 ... B—Kt1 then 39 Q—Kt3, tightening the pressure.

39 Q—R4      B—Q6

On 39 ... B—K1 comes the powerful 40 Kt-B5.

40 Q×P      Kt×QP  
41 Q×Pch      K—Kt2



This was the position when the game was adjourned, Novotelnov sealing his 42nd move. He turned out to be quite a subtle psychologist, for he played not the natural 42 B—KKt4 but 42

B—B3, also a strong move but far from so obvious. His plan worked. Keres did not expect that continuation, and he was unable to find the best defence.

42 B—B3      R—Q2

Losing fast. More tenacious is 42 ... Q×Q 43 Kt×Q, Kt×Bch 44 K—B2, B×RP 45 R×B, R×R 46 Kt×R, B—Kt2 47 Kt—K6ch, K—Kt3 48 Kt—Q8, B—Q4 49 P—R3! White has to keep this Pawn or else Black can sacrifice a piece and turn the battle into a drawn endgame. Now White has every chance of winning.

43 B×Kt!      R Q  
44 Kt×R      K—Kt3  
45 R×B      Q—K1

Everything else is also hopeless.

46 B—R5ch      Resigns

### VASILY PANOV

Vasily Panov was born in the small Russian town of Kozelsk in 1906, and began to play chess when a schoolboy. He competed in tournaments of second- and first-category players in Moscow, and, from 1928 on, in Moscow championships.

In 1929 Panov won the championship of Moscow. He was awarded the title of Master in 1934.

Panov is a player with a sharply aggressive style. He has produced many games with far-reaching attacks culminating in a series of sudden combinational blows. Among his best performances are first place in a masters' tournament in 1936 and in the semi-final of the U.S.S.R. Championship of 1938.



He played in the finals of the U.S.S.R. championships in 1934, 1937, 1939, 1940 and 1948.

International Master Vasily Panov is known in the chess world as a prominent theorist and investigator of problems of strategy and tactics. Great popularity is enjoyed by his variation in the Caro-Kann Defence, and his system of defence in the Benoni Opening, which fully deserves to be called Panov's Opening because of its original strategic plan of development. Also worthy of note are his analyses of the Ruy Lopez, the Four Knights' Game, the Sicilian Defence and many other openings.

A journalist by profession, Panov is the author of the books *The Attack*, *Textbook of Chess*, and *Chess for Beginners*. He has contributed many articles to chess journals.

Panov has spent many years studying the games of Alekhine. A few years ago his collection of Alekhine's 300 best games appeared.

The following game is typical of the fighting style of this Moscow player.

### RUY LOPEZ

Semi-Final, 16th U.S.S.R. Championship, 1947

G. Ravinsky                      V. Panov

White

Black

1 P—K4	P—K4
2 Kt—KB3	Kt—QB3
3 B—Kt5	P—QR3
4 B—R4	Kt—B3
5 O—O	B—K2
6 R—K1	P—QKt4
7 B—Kt3	O—O
8 P—KR3	....

White refrains from 8 P—B3, probably fearing 8 ... P—Q4.

8....                      P—Q3

The continuation 8 ... B—Kt2 is possible here. If in that case White replies 9 P—B3, then after 9 ... P—Q4 10 P×P, Kt×P 11 Kt×P?

Kt×Kt 12 R×Kt, Kt—B5  
Black has an overwhelming position (Bogatiryov v. Lilienthal, Moscow semi-final of the 15th U.S.S.R. Championship).

9 P—B3	Kt—QR4
10 B—B2	P—B4
11 P—Q4	Q—B2
12 QKt—Q2	....

The basic position of Chigorin's Defence. The following sub-variations are possible: 12 ... BP×P 13 P×P, Kt—B3 or 12 ... Kt—B3 immediately, the old-fashioned 12 ... R—K1, or 12 ... B—Q2 with a view to starting operations along the QB-file. There are also 12 ... R—Q1 and 12 ... P—Kt3.

In this game Panov employs an interesting line of his own connected with a Pawn sacrifice.

12 .... B—Kt2

13 Kt—B1 ....

After 13 P—Q5, Kt—K1 and then 14 ... P—Kt3 and 15 ... Kt—Kt2 the position resembles the close variation of Chigorin's Defence, and if 13 P×KP, P×P 14 Kt—B1 Black obtains good counter-play by 14 ... QR—Q1 15 Q—K2, P—B5.

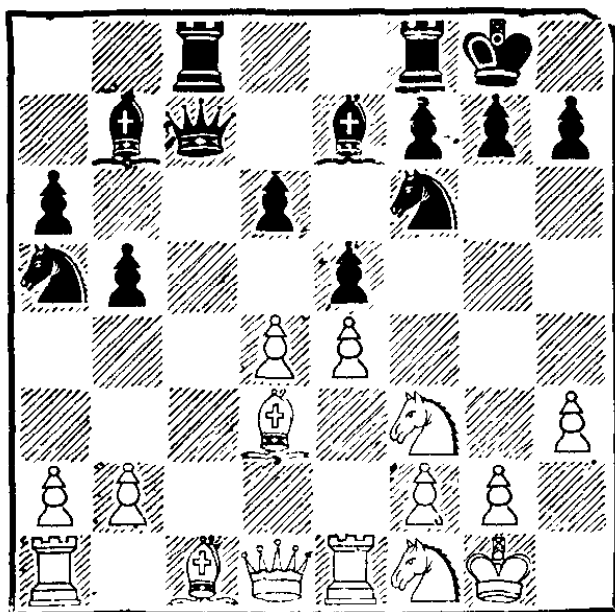
13 .... BP×P

14 P×P QR—B1

15 B—Q3 ....

In the Geller v. Keres encounter at the 19th U.S.S.R. Championship we find 15 B—Kt1, and after 15 ... P—Q4 16 KP×P, P×P 17 B—Kt5, KR—K1 Black can get a convenient game.

The reply to 15 R—K2 can be 15 ... P—Q4 or 15 ... Kt—R4.



15 ... P—Q4!

This is the idea of the system worked out by Panov. Now 16 KP×P is followed by a Pawn sacrifice 16 ... P—K5! 17 B×KP, Kt×B 18 R×Kt, B×P and Black, with two Bishops, obtains a dangerous initiative.

16 QP×P Kt×P

17 Kt—Kt3 ....

Up until now the game has been analogous to the Panov v. Bronstein encounter in the 1946 Moscow Championship which continued with 17 ... KR—Q1 18 Q—K2, and Black did not get sufficient counter-play.

17 .... P—B4!

A strong move. Black again sacrifices a Pawn to capture the initiative.

18 P×P ....

Apparently forced, for the Knight holds too strong a post in the centre.

18 .... B×P

19 Kt—B5 ....

White does not like the continuations 19 B×Kt, P×B 20 Kt×P, QR—Q1 21 Kt×Bch, R×Kt, or 19 Kt×Kt, P×Kt 20 B×P, B×B 21 R×B, Kt—B5, or 21 ... Q—B7 with active play for Black (at the price of a Pawn,

true). The text move, however, is unsatisfactory.

19 .... Kt—B5  
20 R—K2 Kt×KtP

Simplest of all. Black wins a Pawn and has a good position.

21 B×Kt(Kt) B×B  
22 Kt—R6ch? ....

To spoil Black's Pawns White loses an important tempo. But even after 22 R×B, R×Kt 23 R—B2, Q—Kt3 Black is better off.

22 .... P×Kt  
23 R×B Q—Kt2!  
24 B×Kt ....

White cannot help losing the exchange, for 24 R—Kt1 is followed by 24 ... Kt—B6, and if the Rook is moved anywhere else Black wins by 24 ... R×Kt! taking advantage of the fact that White's Queen Rook is unprotected.

24 .... P×B

Black is staking everything

on his attack. He can also take the Rook.

25 Kt—Q4 K—R1  
26 R—Q2 R—KKt1

Decisively weakening the position of White's King.

27 P—Kt4 ....

If 27 Q—KB1 then 27 ... Q—Kt4 28 R—K2, B—Q4 and then 29 ... B—B5.

27 .... Q—K4  
28 Q—Kt3 P—KR4  
29 Q—K3 ....

White endeavours to block the position at the cost of another Pawn.

29 .... P×P  
30 P—KR4 P—Kt6  
31 P—B4 Q—B3  
32 QR—Q1 P—Kt7!

A mistake is 32 ... Q×RP because of 33 Kt—B5.

33 Q—B2 R—B6

With the irresistible threats 34 ... P—K6 or 34 ... R—KR6.

34 Kt—B5 R—KR6  
35 Q—Q4 Q×Qch  
Resigns

### PYOTR ROMANOVSKY

It is difficult to say exactly when Pyotr Romanovsky, one of the oldest Soviet masters, became interested in chess. Most likely when he was a little boy, for the game was loved in his family. His older brother Yevgeny had second-category rating, while his brother Alexander was a first-category player.

The first big test of his powers came about accidentally in a tournament at the St. Petersburg Chess Club in 1908 when

he replaced his brother Alexander, who had fallen ill at the last moment. Playing by clock for the first time in his life, he beat Master Freiman and immediately won first-category rating. He was then 16.

In 1909 Pyotr Romanovsky competed in the All-Russian Tournament of Amateurs, where he finished on the heels of the prize-winners. His victory over Alekhine attracted general attention.

After finishing secondary school Romanovsky entered the Polytechnical Institute. In 1913 he became college champion of St. Petersburg and won the right to enter the tournament in Mannheim. The outbreak of the war interrupted this tournament, in which Romanovsky was high in the table.

When he returned home, Romanovsky worked persistently to improve his game. He was runner-up to Alekhine in the All-Russian Chess Olympiad in October 1920, and was promoted to the Master class. In 1923 he was champion of the country. He placed second in the Third U.S.S.R. Championship. In the Leningrad Tournament of the country's ten best players in 1925 he tied for first. He tied for seventh place with Réti in the international tournament in Moscow, finishing ahead of such recognized grandmasters as Rubinstein and Spielmann.

Another big victory came at the Fifth U.S.S.R. Championship in 1927, when he won the title of champion of the Soviet Union. In a tournament of Leningrad masters in 1933 he divided first place with Botvinnik. He also made a fine showing in the 1934 Leningrad Tournament in which Euwe and Knoch competed. He tied for second place with Ryumin, only half a point behind Botvinnik.

In 1935 Pyotr Romanovsky made a good performance in the Moscow International Tournament.



Honoured Master  
Pyotr Romanovsky

Nowadays Romanovsky rarely competes in tournaments, occupying himself chiefly with teaching and writing.

Romanovsky is an artist and seeker. He strives, in his games, to prove or refute one or another strategic idea, to create interesting and beautiful combinations.

His *Mittelspiel* is one of the best books in the world's chess literature; it has served as a guide for many Soviet masters. Other books by Romanovsky are *What Everybody Should Know About Openings*, *Chess Ideas in Practice*, *Problems of Chess Methodology*, *The Creative Spirit in Chess*. He has written many newspaper and magazine articles.

Young players will find his latest book, *Selected Games*, useful and instructive. The annotations bring out the creative views of Romanovsky as a follower of Chigorin and Alekhine.

Pyotr Romanovsky is a tireless popularizer of chess and an excellent teacher. He carries on a lively correspondence with many of his pupils. Some have become well-known masters, among them Alatortsev, Lisitsyn, Chekhover, Ravinsky and Antoshin.

By his day-to-day penetrating analyses of his own games and the games of others, in which he seeks out unnoticed possibilities, Romanovsky sets the youth an example of how to work on self-improvement. He teaches young players not only the fine points of modern technique but the evolution of chess ideas and the history of the game.

Romanovsky is one of the most prominent figures in the Soviet chess world. From 1918 to 1939 he was one of the leaders of the Leningrad Chess Section and is now a member of the Presidium of the U.S.S.R. Chess Federation. He was the first Soviet player on whom the title of Honoured Master was conferred. That was in 1935. In 1956 he was made an Honoured Coach.

The following games illustrate Romanovsky's creative views.

### NIMZOVICH'S DEFENCE

Semi-Final, 14th U.S.S.R. Championship

V. Baturinsky P. Romanovsky

White

Black

1 P—Q4 Kt—KB3

2 P—QB4 P—K3

3 Kt—QB3 B—Kt5

4 Q—B2

5 P—QR3

6 Q×B

7 Q—B2

P—Q4

B×Ktch

Kt—K5

P—QB4

Since White has only the Queen in active play, Black

endeavours to develop quickly and seize the initiative.

8 QP×P . . . .

If 8 P—K3 then 8 ... BP×P  
9 KP×P, with active play.  
A mistake is 8 P—B3 because  
of 8 ... Q—R5ch, and if 9  
P—KKt3 then 9 Kt×P.

8 . . . . Kt—QB3  
9 P—K3 . . . .

Impossible is 9 P—QKt4  
because of 9 ... Q—B3.

9 . . . . Q—R4ch  
10 B—Q2 . . . .

Of course not 10 P—Kt4  
in view of 10 ... Kt×KtP.

10 . . . . Q×BP  
11 P—QKt4 Q—K2  
12 B—B1 . . . .

White wants to gain control of the important QR1—R8 diagonal. But this tempting plan, triumphantly executed by N. Ryumin in his game with Capablanca at the Moscow International Tournament in 1935, involves the loss of time, and Black subsequently brings out its weak sides.

12 . . . . P—QR4!

Breaking up White's Pawn chain and forming grave weaknesses in his camp.

13 P—Kt5 Kt—K4  
14 B—Kt2 Kt—Kt5  
15 Kt—R3 Kt(Kt)—B3

In the game mentioned above, Capablanca played the

much weaker 15 ... Q—R5?  
and White obtained the advantage.

16 B—K2 O—O  
17 Kt—B4 B—Q2

Black is ahead in development and now, in anticipation of White's castling on the K-side, prepares to shift his Queen Rook to B1 to hold that file.

18 P×P . . . .

The continuation here should be 18 O—O.

18 . . . . KR—B1  
19 Q—Q1 P—K4  
20 P—Q6 . . . .

Freeing the Q5-square for the Knight. The Knight's retreat to R3 or Q3 is not advantageous.

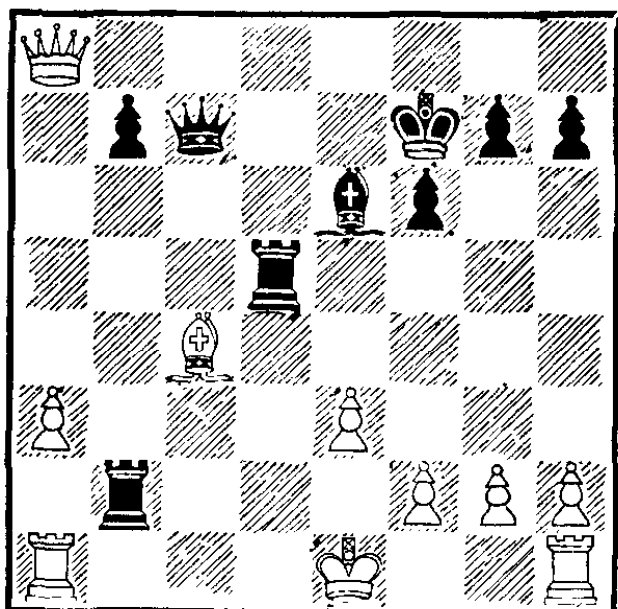
20 . . . . Kt×QP  
21 Kt—Q5 Kt×Kt  
22 Q×Kt B—K3

Black sacrifices the Pawn to gain several tempi by attacking White's Queen.

23 Q×KP P—B3  
24 Q—Q4 R—B7  
25 B—Q3 Kt×P  
26 B×Kt R—Q1  
27 Q—QR4 R×B  
28 Q×P . . . .

White should play 28 B—B4.

28 . . . . R—Q4  
29 Q—R8ch K—B2  
30 B—B4 Q—B2!



A beautiful move. Black is attacking vigorously, not giving White a chance to catch his breath. If now 31 B×R, then 31 ... Q—B6ch 32 K—B1, Q—Q6ch, and mate in two moves.

31 QR—B1 R—Q8ch!!

A spectacular final blow. If 32 K×R then 32 ... Q—Q3ch.

32 R×R Q×B  
33 R—Q2 ....

White's tragedy is that he cannot castle.

33 .... Q—B8ch  
34 R—Q1 Q—B6ch  
35 K—B1 Q—B7  
Resigns

Romanovsky's deep and subtle strategy is also to be seen in the following game from the 11th U.S.S.R. Championship (Leningrad, 1939).

## CATALAN SYSTEM

*M. Botvinnik P. Romanovsky*

White	Black
1 Kt—KB3	Kt—KB3
2 P—QB4	P—K3
3 Kt—B3	P—Q4
4 P—Q4	B—K2
5 P—KKt3	....

One of the comparatively rare instances when Botvinnik rejects classical variations of the Queen's Gambit. He is evidently eager for a sharp battle in less studied lines.

5 .... P×P

Also possible, of course, is the simple 5 ... O—O.

6 Q—R4ch	QKt—Q2
7 Q×BP	P—QR3
8 B—B4	B—Q3
9 B—K5	R—QKt1

Timely precaution. Black moves the Rook out of the dangerous range of White's Bishop at Kt2.

10 P—QR4	O—O
11 B—Kt2	Kt—Kt5

This deviation from ordinary development is typical of Romanovsky. He firmly

subscribes to Chigorin's statement that "moves not foreseen by theory may be made in any variation, in any opening system, and as a rule such moves lead to better results."

12 B × B            P × B  
13 P—Q5            . . . .

Otherwise Black will play 13 ... P—Q4, with a reliable position.

13 . . . .            Kt(Kt)—K4  
14 Kt × Kt           Kt × Kt  
15 Q—Q4            Q—K2  
16 O—O            R—Q1  
17 KR—Q1          Kt—Kt3  
18 P × P            . . . .

To prevent the advance of Black's King Pawn

18 . . . .            P × P  
19 R—Q2            . . . .

As Botvinnik pointed out after the game, the doubling of the Rooks on the Queen file was a mistake. Best of all is 19 QR—B1.

19 . . . .            Kt—K4  
20 QR—Q1          Kt—B2

By his ingenious manoeuvring Black has securely strengthened his centre. The Pawns at Q3 and K3 are invulnerable.

21 Q—K3            R—K1  
22 P—R5            B—Q2  
23 P—Kt3           B—B3  
24 Kt—K4           QR—Q1  
25 Q—QB3?        . . . .

A natural, but wrong, move after which Black captures the initiative. Better is 25 B—B3, and then possibly B—R5 to weaken Black's King-side.

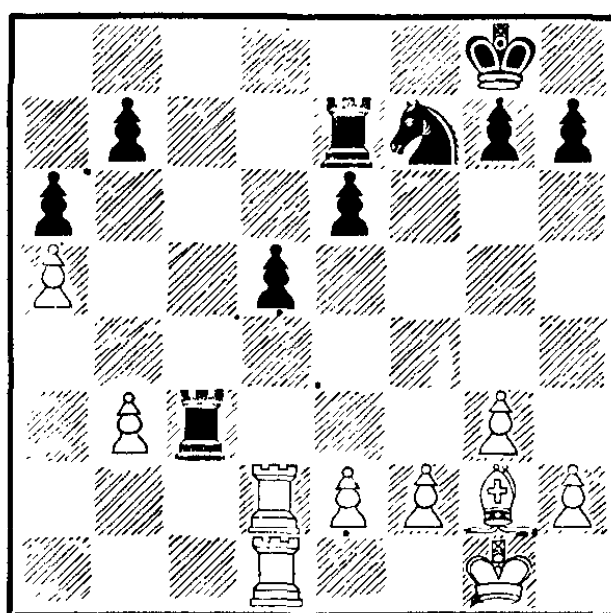
25 . . . .            R—QB1!

An unexpected reply. It nullifies 26 Kt × P, Kt × Kt 27 R × Kt because of 27... B × B, etc. The open Queen Bishop file now becomes an important field of Black's operations.

26 Q—Kt4           B × Kt

Like Chigorin, Romanovsky is a master at playing with Knights and is extremely sceptical about the Bishop being stronger than the Knight. In the position here, at any rate, his Knight is more active than White's Bishop.

27 B × B            P—Q4  
28 Q × Q            R × Q  
29 B—Kt2           R—B6



Black now clearly has the better position, and it is only



Botvinnik's outstanding skill that enables him to build up counterplay.

30 P—K4! . . . .

With no concern for material equilibrium, Botvinnik's plan now is to make his pieces more active.

30 . . . . P×P  
31 B×P R×P

During time pressure Romanovsky simplifies White's task. Black retains his chance of winning by 31 ... Kt—Kt4 32 B—Kt2, R×P

32 R—Q7 K—B1  
33 B×RP R—Kt4  
34 B—K4 K—K1  
35 R(7)—Q2! . . . .

Exploiting a tactical possibility. If now 35... R×P then 36 B—Kt6, and if 36... R—B2 37 R—Q8ch, K—K2 38 B×Kt,

K×B 39 R—Q7ch, Black loses his Queen Knight Pawn.

35 . . . . R—B2

Black still had some chance of winning by 35... R×P 36 B—Kt6, R—Q4.

36 B—Kt6 K—K2  
37 B×Kt K×B  
38 R—Q7ch R×R  
39 R×Rch K—B3  
40 P—R4 P—KKt3  
41 K—Kt2 R×P

Drawn

A tense, creative game.

Pyotr Romanovsky has enriched opening theory with many valuable studies. A number of the original variations he has proposed are widely employed in tournament chess.

Students of theory have noted the following game against F. Yates, many-time champion of Britain.

## RUY LOPEZ

Moscow International Tournament, 1925

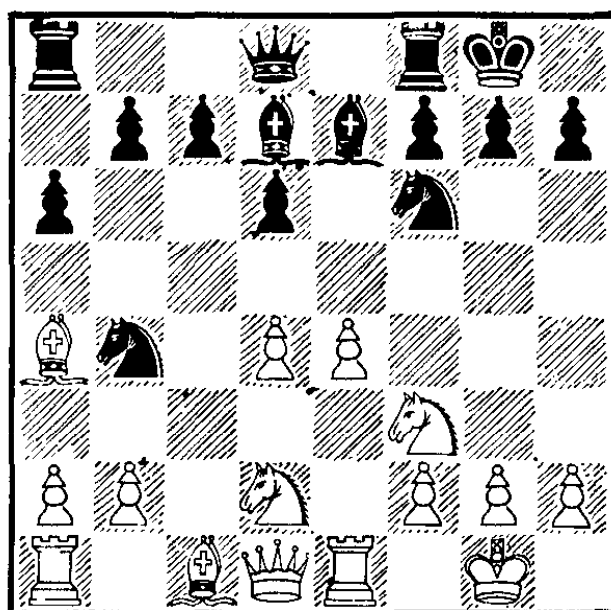
*F. Yates*

*P. Romanovsky*

White

Black

1 P—K4	P—K4
2 Kt—KB3	Kt—QB3
3 B—Kt5	P—QR3
4 B—R4	Kt—B3
5 O—O	B—K2
6 R—K1	P—Q3
7 P—B3	O—O
8 P—Q4	B—Q2
9 QKt—Q2	P×P
10 P×P	Kt—QKt5



How does White proceed from here? The continuations 11 B—Kt3 and 11 Kt—B1 have not been found to yield any particular success. The British champion's move, which was the subject of many subsequent analyses, is evidently the most promising one.

11 B×B	Q×B
12 Kt—B1	P—B4

Another centre thrust, 12... P—Q4, deserves thorough study. Although in the Suetin v. Lipnitsky game in Tbilisi (1951) White captured the initiative after 12... P—Q4 by playing 13 Kt—K5, Q—K3 14 P—QR3, Kt—B3 15 Kt×Kt, Q×Kt 16 P—K5, the position still holds many possibilities.

13 P—QKt3	....
-----------	------

An unsuccessful reply. Better is 13 P—QR3, Kt—B3 14 P—Q5, Kt—K4 15 Kt×Kt, P×Kt 16 Kt—Kt3. Now the Soviet master starts interesting complications in the centre.

13 ....	P—Q4!
14 P—QR3	Kt—B3
15 Kt—K5?	....

This strengthens Black's position. White does not realize his danger. He should simplify by an exchange at Q5.

15 ....	Q—Q1
---------	------

Genuine Chigorin strategy. The Queen's return to its original position confronts White with difficult tasks in defending the Pawn centre.

16 Kt×Kt	....
----------	------

A forced exchange which strengthens Black's position in the centre.

16 ....	P×Kt
17 P—K5	....

The same lack of concern. An exchange at Q5 would still be better.

17 ....	Kt—K5
18 Kt—K3	P—B4
19 P—B3	P×P
20 Q×P	....

Also unsatisfactory is 20 P×Kt, P×Kt 21 P×QP, B—B4, with very strong threats.

20 ....	Kt—B4
21 Q—Q1	P—B5
22 P—QKt4	....

If 22 Kt—Kt4 then 22 ... Q—Kt3 with material gains.

22 ....	P×Kt
23 P×Kt	P—Q5

The decisive offensive. Now White's position is hopeless.

24 Q—Q3	B×P
25 B—Kt2	R—Kt1
26 R—K2	Q—Q4
27 B—B1	R—Kt6
28 Q—Q1	P—Q6
29 R×P	P—Q7
Resigns	

## VLADIMIR SIMAGIN

Some twenty years ago the name of Vladimir Simagin (born 1919) was to be seen among the winners of important junior tournaments. He was then a Moscow high-school student.

Originality was a distinguishing feature of Simagin's play from the start. He was always experimenting and taking risks, often making mistakes, but contributing nevertheless to the progress of chess thinking.

"Why do you play variations no one else uses?" his more cautious friends would ask when he met with defeat in tournaments. He continued persistently along his own road, however, and before long he proved he was right. His analyses of unusual continuations became popular among masters; his tournament successes quickly increased.

When Keres, playing White, was badly beaten by Botvinnik in one of the games of the 1941 Match-Tournament of the six strongest Soviet players, he had cause to regret that he was not familiar with Simagin's theoretical studies. In that important game Botvinnik developed an interesting idea put forward by the young Muscovite.

In 1940 Vladimir Simagin played in the final of the Moscow Championship for the first time. He finished immediately behind the masters.

During the war Vladimir Simagin worked at a Moscow factory, first as a turner and then as a technologist. Big tournaments were rarely held in those years, yet he continued his persistent studies.

In 1944, when he was 25, Simagin was awarded the title of Master for his fine showing in the Moscow Championship.

Among his best achievements are second place in the Moscow Championship of 1946 and first place in the Moscow Championship of 1947. The significance of these victories will be appreciated when we note that he outstripped Smyslov, Bondarevsky, Kotov, Lilienthal, Ragozin, Alatortsev and Panov.

After his excellent result in the Moscow v. Prague Match (1946) and the Moscow v. Budapest Match (1949) he was made an International Master.

In recent years Simagin's playing has become more stable. He has demonstrated high combinative skill in difficult battles in U.S.S.R. championships.

Vladimir Simagin's theoretical knowledge is as deep as it is diversified; his opening investigations are original and in-

teresting. He has produced a most valuable analysis of the "Vienna Variation" in the Queen's Gambit, and has worked out a number of continuations in Nimzovich's Defence, the Gruenfeld Defence, the Dutch Defence, the Sicilian Defence and many other openings.

His ingenious and original play in the following game attracted much interest among chess lovers.

### UFIMTSEV'S DEFENCE

Moscow Championship, 1946

*V. Panov*

*V. Simagin*

White

Black

1 P—K4

P—Q3

2 P—Q4

Kt—KB3

3 Kt—QB3

P—KKt3

4 B—Kt5

B—Kt2

Vladimir Simagin often chooses such opening formations. They may seem bizarre, yet no one has yet been able to disprove them.

5 Q—Q2

P—KR3

6 B—R4

....

Preferable is 6 B—KB4, and if 6 ... Kt—R4, then 7 B—K3

6 ....

O—O

7 O—O—O

P—B3

8 P—K5

....

Panov is in a hurry to upset his opponent's plans, but he does not succeed. Better is 8 P—B4, retaining the threat of P—K5 for the future.

8 ....

Kt—Q4

9 P—B4

B—B4

10 B—Q3

B×B

11 Kt×Kt

P×Kt

12 Q×B

Kt—B3

13 B—K1

....

Too subtle. White does not play 13 Q—QKt3, R—B1 14 P—QR3 because of 14 ... Q—B2 and if 15 Q×QP, then Kt×QP! He simply should finish his development with 13 Kt—B3.

13 ....

Q—B2

14 Kt—B3

P—QR4

15 K—Kt1

KR—B1

16 R—QB1

P—K3

17 P—KR4

P×P

18 BP×P

Kt—Kt5

19 Q—Q2

Q—B5

20 P—QKt3

Q—Kt4

21 P—R5

P—Kt4

22 P—B3

....

After this Black exchanges Queens and obtains a positional advantage. An acute combination is 22 Kt×P. The simple 22 ... P×Kt 23 P—R6, B—R1 24 P—R7ch, K—B1 25 Q×P gives White a strong attack. Simagin would probably play 22 ... Kt×RP, but

even then after 23 K×Kt, P—R5 24 P—QKt4 White has sufficient resources for successful defence.

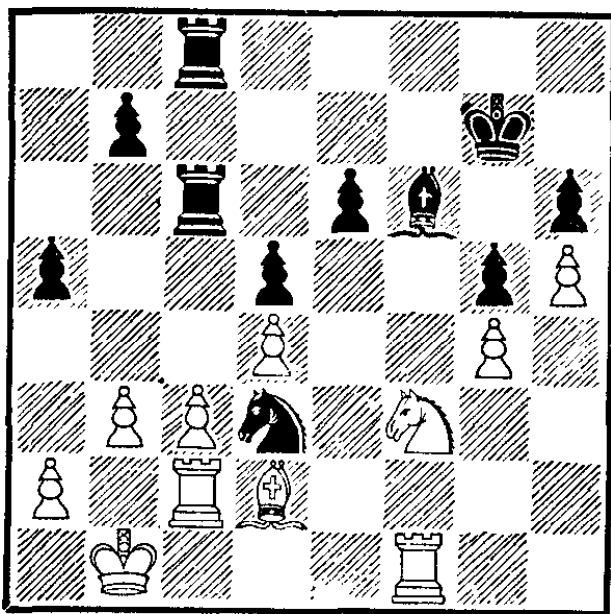
22 .... Q—Q6ch  
23 Q×Q ....

More precise is 23 K—R1, Q×Q 24 B×Q, Kt—Q6 25 QR—B1, and then Kt—K1.

23 .... Kt×Q  
24 R—B2 R—B3  
25 B—Q2 R(R)—QB1  
26 R—KB1 P—B3!

Shaking the foundations of White's position.

27 P×P B×P  
28 P—KKt4 K—Kt2



Now White has a difficult game. His pieces are locked in, and Black's offensive with P—QKt4 appears very formidable.

29 P—R4 ....

An attempt to maintain equilibrium. But the ground has

already slipped away from under White, and now he loses a Pawn.

29 .... R—Kt3  
30 R—R2 ....

Only not 30 K—R2, Kt—Kt5ch.

30 .... R×Pch  
31 K—B2 ....

At first glance White seems to have outwitted his opponent, but there follows an unexpected manoeuvre planned by Simagin.

31 .... R(Kt)×Pch!  
32 B×R Kt—Kt5ch  
33 K—Kt2 Kt×R  
34 B×P ....

It again seems as if Black has miscalculated and is about to lose his Knight. He has foreseen this too, however.

34 .... R—B5!  
35 B—K1 Kt—B8  
36 B—Kt3 Kt—Q6ch  
37 K—Kt3 B×P

After this everything is clear.

38 Kt×B R×Kt  
39 K—B3 R×KtP!  
40 B—Q6 Kt—B5  
41 R—K1 R—Kt6ch  
42 K—B2 R—Kt7ch  
43 K—B3 P—Q5ch!  
44 K—B4 R—B7ch  
45 K—Kt3 P—Q6  
46 R—Q1 R—K7  
47 P—R5 P—K4  
48 R—QKt1 K—B3  
49 K—R3 K—K3  
Resigns

## ALEXEI SOKOLSKY

Alexei Sokolsky was born in the village of Kangush, on the Volga, in 1908. His family had followed the teaching profession for generations, and after finishing secondary school Alexei entered the Leningrad Teachers' College.

His introduction to chess came from the magazine *Niva*, whose chess column Chigorin had once edited.

At first Alexei Sokolsky was chiefly interested in composing end-game studies. Then he became carried away by the wealth and variety of possibilities in chess battles. He competed regularly in Leningrad tournaments, advancing from the second category to the first and then qualifying for the city championships.

In 1936 he tied a difficult match with Ilyin-Zhenevsky. Next he finished high in two trade union championships. The title of Master was given him in 1938.

While working as a teacher in the Siberian town of Omsk, Sokolsky demonstrated a high standard of play in tournaments. In 1944 he tied for first with Isaac Boleslavsky in the Iskra Sports Society Championship in a field which included Flohr, Makogonov, Tolush, Kan and other prominent players.

The first time Sokolsky played in the final of a U.S.S.R. championship was in 1944. He made a good showing in tournaments of the strongest players of the Ukraine, and in 1947 took part in the International Chigorin Memorial Tournament as champion of the Ukraine.

He also competed in the finals of the 17th, 18th and 21st U.S.S.R. championships.

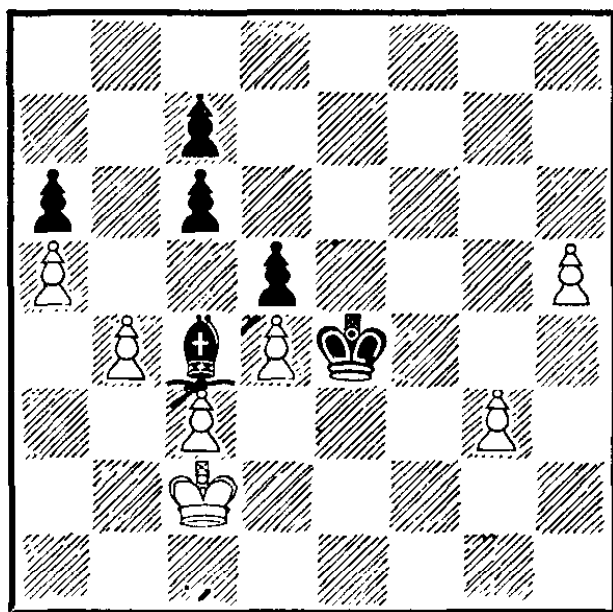
A profound investigator of theoretical problems, he has produced many excellent games which enrich Soviet chess art.

Among Sokolsky's most important theoretical studies mention should be made of his articles about Chigorin as an innovator in the opening, and his analysis of Philidor's Defence, the Evans Gambit Declined and the Gruenfeld Defence. He has contributed many interesting ideas to the theory of the opening 1 P—QKt4.

Of considerable interest is Sokolsky's book *The Modern Chess Opening*, first published in 1949 and then in a second, enlarged edition in 1955.

Alexei Sokolsky lives in Minsk, where he works as a teacher. He is rightly considered one of the best Soviet methodologists and teachers of chess. Here is an ingenious end-game study he composed.

Surprisingly, this position turns out to be hopeless for Black.  
 1 P—R6, K—K6 2 K—Kt2, B—Q6 3 P—B4! K×P (3... P×P 4 K—B3! K—B6 5 P—Q5! P×P 6 P—Kt5, K—K6! 7 P—Kt6, P×P 8 P×P, P—Q5ch 9 K—Kt4, P—B6 10 P—Kt7, P—B7 11 P—Kt8=Q, P—B8=Q 12 Q—B4ch, etc.) 4 P—Kt5, BP×P 5 P×KtP, K—B4 6 P×P, K—B3 7 K—B3, B—R2 8 K—Q4, B—Kt8 9 K—K5, B—R2 10 P—Kt4, B—Kt8 11 P—Kt5, B—R2 12 K—B6, P—Q5 13 P—Kt6, B×P 14 K×B, P—Q6 15 P—QR7! K—Kt2 16 P—R7, P—Q7 17 P—R8=Q.



White to play and win

The following game was played at the 17th U.S.S.R. Championship.

### CARO-KANN DEFENCE

*A. Sokolsky*

*S. Flohr*

White

Black

1 P—K4

P—QB3

2 Kt—KB3

P—Q4

3 Kt—B3

Kt—B3

Better is 3 ... P×P or 3 ... B—Kt5.

4 P—K5

Kt—K5

Preferable is 4 ... KKt—Q2.

5 Kt—K2!

....

An ingenious manoeuvre introduced by Master L. Savitsky. If now 5 ... B—Kt5, then after 6 KKt—Kt1! Black's advanced pieces get into a tight spot.

5 ....

P—K3

6 P—Q3

Kt—B4

7 P—Q4

Kt(B)—Q2

White can reply to 7... Kt—K5 with 8 KKt—Kt1, P—QR3 9 P—QR4.

8 Kt—B4

P—QB4

9 P—B3

P×P

10 P×P

B—Kt5ch

11 B—Q2

Q—R4

12 P—QR3

B×Bch

13 Q×B

Q×Qch

14 K×Q

....

Despite the simplification, Black's position remains difficult. White has the better

development and the open Bishop file.

14 . . . .	Kt—Kt3
15 P—QKt3	O—O
16 P—QR4	Kt—B3
17 P—R5	Kt—Q2
18 B—Kt5	Kt(Q)—Kt1

White threatened 19 B×Kt, and if 18... Kt—K2, he plays 19 KR—QB1, attacking Black's Bishop.

19 B×Kt	Kt×B
20 Kt—Q3	P—QR3
21 KR—QB1	R—Q1
22 Kt—B5	R—R2

Otherwise Black cannot bring his Bishop into play.

23 K—K3	B—Q2
24 Kt—K1	B—K1
25 Kt(K)—Q3	R—Kt1
26 P—KKt4	P—R4
27 P—R3	P—QKt3
28 RP×P	R×P
29 P—B4	Kt—K2
30 R—B1	. . . .

White builds up an offensive on the K-side as well. Black, however, finds a defence possibility.

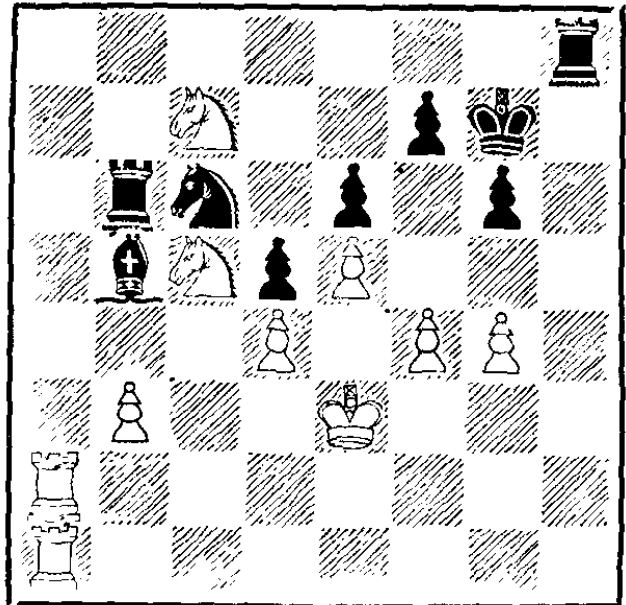
30 . . . .	B—Kt4
31 R—B2	. . . .

Premature is 31 P—B5, RP×P 32 RP×P, P×P 33 P×P, B×Kt 34 K×B, R—R3, with counterplay.

31 . . . .	P—Kt3
32 R(B)—QR2	K—Kt2
33 Kt—Kt4	R—R1

Black gives up the Pawn in the hope of creating complications.

34 Kt(Kt)×RP	R—R1
35 Kt—B7	P×P
36 P×P	Kt—B3



37 Kt(7)×Pch!	P×Kt
38 Kt×Pch	K—B2
39 P—B5	P×P
40 P×P	R—R6ch

Better is 40 ... R—Kt2.

41 K—B4	K—K2
42 R—R7ch!	. . . .

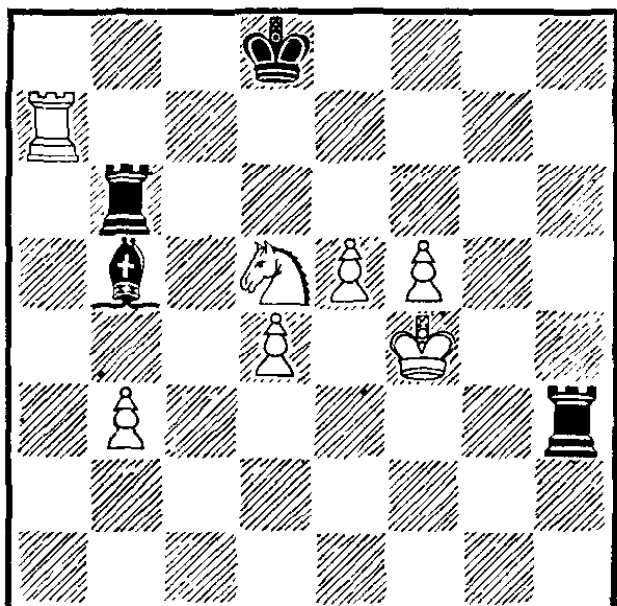
A brilliant combinative idea. White is a Bishop behind, yet now he gives up the exchange and builds up strong mating threats.

42 . . . .	Kt×R
43 R×Ktch	K—K1
44 Kt—B7ch	K—Q1
45 Kt×P	. . . .

(See diagram on next page.)

A rare position. Black has an extra Rook but White's passed Pawns are irresistible.





45 .... R—R5ch  
 46 K—Kt5 R(Kt) —KR3  
 47 P—K6 ....

Stronger is 47 Kt—B6 which, with the advance of the King Pawn and Queen Pawn, should quickly settle the outcome.

47 .... R(5)—R4ch  
 48 K—B4 K—B1  
 49 R—R5 ....

Another inaccuracy. White should play 49 R—KB7 to hold down Black's King.

49 .... B—Q6  
 50 Kt—K7ch K—Kt2  
 51 P—Q5? ....

A mistake caused by time pressure. A chance of winning is given by 51 R—K5. Now Black captures the most dangerous passed Pawns.

51 .... B×P  
 52 Kt×B R—B3  
 53 P—Q6 ....

It's a pity, but White has let the advantage slip out of

his grasp. No good is 53 P—K7, R(B)×Ktch, and if 54 K—K4, then 54 ... R—K4ch.

53 .... R×P  
 54 R—Q5 ....

If first 54 R—Kt5ch White causes Black a lot of trouble.

54 .... R—B3  
 55 P—Q7 R(R)×Ktch  
 56 R×R R—Q3

This assures Black a draw.

57 R—B7 K—B2  
 58 K—K5 R—QKt3  
 59 R—B3 K×P  
 60 R—B3 R—KR3  
 61 K—Q5 R—Q3ch  
 62 K—K4 R—QKt3  
 63 K—Q3 R—KR3  
 64 R—B4 R—R6ch  
 65 K—B2 K—Q3  
 66 K—Kt2 R—R1  
 67 K—B3 R—KKt1  
 68 P—Kt4 R—Kt6ch  
 69 K—Kt2 R—KR6

Drawn

Alexei Sokolsky failed to win this tense battle, but his play makes a strong impression nevertheless.

Drawn games in important contests are often criticized in Soviet chess periodicals. We should like to make it clear, however, that we are not against draws in general, but only those draws in which the two players evade a sharp struggle.

A game like the one above is more valuable than many in which a victory is registered.

## GAVRIIL VERESOV

Because he is an uneven player, Gavriil Veresov does not always place as high in tournament as he should. Experts know what a dangerous adversary he is, however, and they are very much on their guard when playing against him.

Gavriil Veresov was born in Minsk in 1912. In 1951 he completed graduate studies at the Academy of Social Sciences and defended a Candidate's thesis. He now holds a high post in the Byelorussian Society for Cultural Relations with Foreign Countries.

The Byelorussian people have elected him to the Supreme Soviet of their Republic.

The Master's title was conferred on Veresov in 1937 after he won a match from Panov by a score of 9-7. He played in the U.S.S.R. championships of 1934, 1940 and 1944 and has been champion of Minsk and Byelorussia many times.

Veresov has produced many studies of the Sicilian Defence, the Queen's Gambit and Nimzovich's Defence. He plays a strong and original opening game, attacks with power and precision in the middle-game, and is skilful in carrying through counter-attacks.

Among his best games are victories over Levenfish, Ragozin and Savitsky in the U.S.S.R. Championship of 1934, and over Keres in 1940.

Gavriil Veresov takes an active part in chess affairs. He heads the Byelorussian Chess Section and is doing a lot to popularize chess in the towns and villages of the republic. It is to be regretted that he rarely plays in tournaments nowadays.

Here is a game illustrating the style of this gifted Byelorussian master.

### CARO-KANN DEFENCE

Ninth U.S.S.R. Championship, 1934

*L. Savitsky*

*G. Veresov*

liable is 3... P×P or 3... B—Kt5.

White

Black

4 P—K5      Kt—K5

1 P—K4

P—QB3

2 Kt—QB3

P—Q4

3 Kt—B3

Kt—B3

If 4... KKt—Q2, then after 5 P—K6! P×P 6 P—Q4 White obtains big chances for an attack at the cost of the sacrificed Pawn.

This leads to dangerous complications for Black. More re-

5 Kt—K2      B—Kt5

6 Kt(B)—Kt1! ....

This unexpected move leads to immediate retreat by Black's pieces.

6 ....      Kt—B4

7 P—KB3      B—Q2

8 P—Q4      Kt(B)—R3

9 P—B3      P—K3

10 P—QKt4      ....

Up to this point White played the opening very subtly and powerfully. By continuing 10 P—KB4, P—QB4 11 KKt—B3, Kt—B3 12 P—KKt3 and subsequently B—Kt2 and O—O, he can obtain a powerful position with good chances for the decisive breach by P—B5. However, Savitsky tries with the text move to deprive Black of any possible counterplay on the Queen side too.

An incorrect idea, it cannot be carried out. After some preparation Black's counterplay grows even stronger, for the advance of the QKt-Pawn created serious weaknesses in White's camp.

10 ....      P—QKt3

11 Kt—Kt3      P—QB4

12 P—QR3      Kt—B2

13 B—Q3      P—QR4!

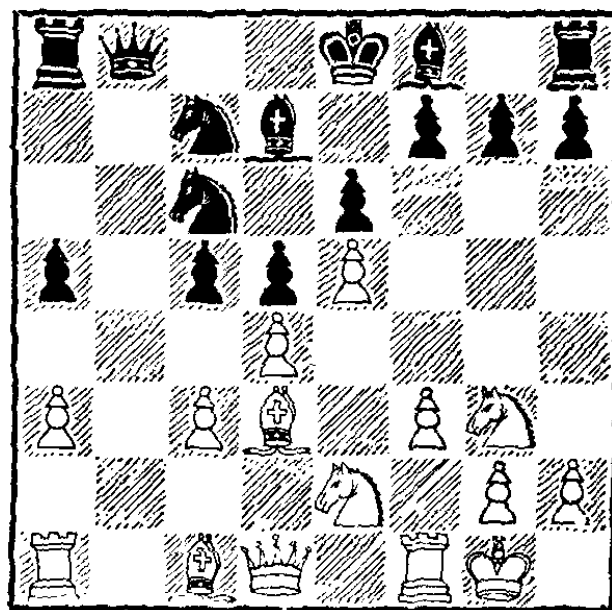
14 P×RP      KtP×P

15 Kt(1)—K2      Kt—B3

16 O—O      Q—Kt1!

The beginning of a deeply conceived regrouping which safeguards the Black King's po-

sition. Veresov's move is characteristic of players of the Chigorin school. Leaving the King Bishop in its initial position, Black takes into account that stereotyped development of the pieces by 16 ... B—K2 would make him vulnerable to an attack after 17 P—KB4.



17 B—K3      Q—R2

18 Q—Q2      P—B5

19 B—QB2      P—R5

20 B—B2      ....

Too slow. White should play here 20 P—B4, although Black did prepare for castling long.

20 ....      Kt—R4

21 Kt—R5      O—O—O!

Black's King finds himself in complete safety on the Q-side, without hindering the decisive pressure on this flank.

22 B—R4      R—K1

23 Q—B4      Kt—Kt6!

24 R—R2      Kt—Kt4

25 Q×P      Kt×BP

26 Kt × Kt	Q × Pch
27 B—B2	Q × Kt
28 Q—B4	B—B3
29 R—Q1	Q—R4
30 Q—Kt3	P—Q5
31 P—B4	....

At last, but it is already too late.

31 ....	P—Q6
32 B × P	P × B

33 R × P	B—B4
----------	------

It is interesting that this initial move of the King Bishop essentially winds up the battle.

34 B × B	Q × Bch
35 Q—B2	Q—B8ch
36 Q—B1	Q × Qch
37 K × Q	B—Kt4
Resigns	

### MIKHAIL YUDOVICH\*

Mikhail Yudovich, a journalist by profession, was born in 1911. He started to play chess in his childhood and won first-category rating at 16.

He registered his first big success when he finished high in the Moscow Championship of 1930. He was promoted to the Master class after tying for third in the U.S.S.R. Championship of 1931.

In the years since then, Mikhail Yudovich has made a fair showing in many tournaments. His playing is distinguished by a strictly logical style.

As a member of the Presidium of the U.S.S.R. Chess Federation, Mikhail Yudovich takes an active part in Soviet chess affairs. He is the author of a number of opening studies and has written several books on chess theory and practice.

He played in the finals of the U.S.S.R. championships of 1931, 1933, 1934, 1937, 1939 and 1947.

The following game will give the reader an idea of his play.

### FRENCH DEFENCE

Moscow Championship, 1936

*M. Yudovich*      *V. Alatortsev*

White

Black

1 P—K4	P—K3
2 P—Q4	P—Q4
3 Kt—Q2	Kt—KB3

It is simpler for Black to equalize by 3 . . . P—QB4

4 P—K5	KKt—Q2
5 B—Q3	P—QB4
6 P—QB3	Kt—QB3

\* This section was written by Ilya Kan.—Ed.

7 Kt—K2      Q—Kt3  
8 Kt—B3      P—B3

Leads to big complications which are undoubtedly advantageous for White. Better is 8 ... P×P 9 P×P, B—Kt5ch 10 K—B1 resulting in a double-edged game.

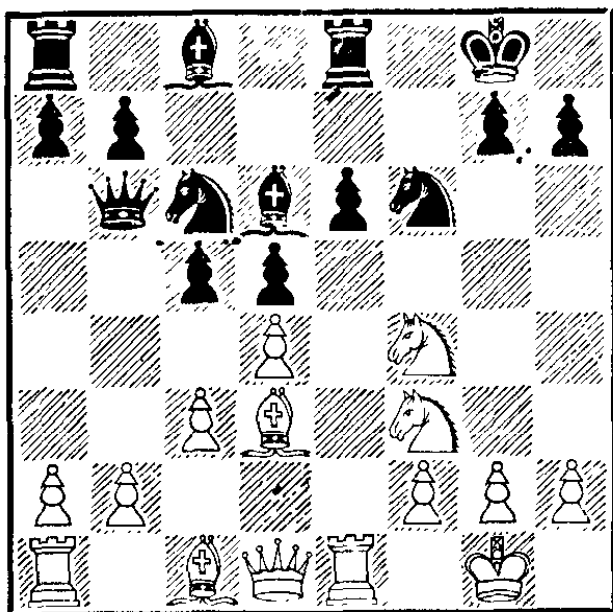
9 KP×P      Kt×BP  
10 O—O      B—Q3

The impression is that Black has successfully overcome the opening difficulties. A closer study of the position shows, however, that Black's K-side and centre are quite weak. This is confirmed by the Geller v. Stahlberg game at the Stockholm International Tournament of 1952 in which White obtained a strong attack.

11 Kt—B4!      O—O

Very dangerous is 11 ... B×Kt 12 B×B, P×P 13 P×P, Q×KtP 14 B—Q6 and Black cannot castle on either side.

12 R—K1      R—K1



Now too, after 12 ... B×Kt 13 B×B, P×P 14 P×P, Q×KtP 15 B—Q6, R—K1 White gets a strong attack by 16 P—KKt4 or 16 B—K5.

13 Kt—Kt5!      B×Kt

Preventing 14 Kt×RP, Kt×Kt 15 B×Ktch, K×B 16 Q—R5ch. Black also has to consider the threat of 14 Q—R5; for example, 13 ... B—Q2 14 Q—R5, Kt×Q 15 B×Pch, followed up by Kt—Kt6 mate.

14 B×B      P—KR3  
15 Kt—B3      Q×P  
16 P×P      Q×BP  
17 R—QB1      Q—Kt5  
18 B—Q6      Kt—K5

If Black plays 18 ... P—K4 19 Kt×P, Kt×Kt 20 B×Kt, B—Kt5 he can still defend his position.

19 B×Kt      P×B  
20 Kt—K5      ....

Weaker is 20 Kt—Q2, P—K4 21 Kt×P, B—B4, giving Black a real chance of salvation.

20 ....      Kt×Kt  
21 B×Kt      Q—Kt4  
22 R×P      R—K2

Or 22 ... B—Q2 23 R—KKt4, R—K2 24 Q—Q4, etc.

23 R—KKt4      Q—K1  
24 R—B3      ....

The reserves brought into action decide the issue.

24 ....      B—Q2

25 R(B)—KKt3, P—KKt4  
 26 P—KR4 . . . .

White's position is so good that besides this move, which is sufficiently strong as it is, he has the possibility of settling the outcome by 26 R×Pch, P×R 27 Q—Q2. He thus obtains an irresistible attack against the position of the enemy King.

26 . . . . B—B3  
 27 P×P P—KR4  
 28 R—KR4 R—Q1

29 Q×P Q×Q  
 30 R×Q R—R2

In view of the threat of 31 P—Kt6 and inevitable mate.

31 R×R K×R  
 32 P—Kt6ch K—R3  
 33 P—Kt7 R—KKt1

Also bad is 33 ... K—R2  
 34 R—R3ch, etc.

34 B—Q6! K—R2  
 35 B—B8 Resigns

## CHAPTER THREE

### WOMEN PLAYERS

When a woman player in tsarist Russia competed in a tournament or gave a simultaneous exhibition, it was big news. Today the Soviet Union has many thousands of women players. Large-scale women's team tournaments and women's championships of cities, republics and the U.S.S.R. are held regularly.

The Soviet women players have made impressive progress. They now include nine masters, scores of first-category players and a large number in the lower categories.

A big event in the history of international chess was the Women's World Championship held in Moscow at the end of 1949 and the beginning of 1950, with entrants from twelve countries, among them the United States, Great Britain, France, Italy and the Netherlands. That was a hard-fought battle which ended in a complete triumph for the Soviet school. Ludmila Rudenko, of Leningrad, won the world title. Next in the table came Olga Rubtsova (Moscow), Valentina Borisenko (Leningrad) and Elizaveta Bykova (Moscow).

The Moscow Tournament, which was followed with interest throughout the world, contributed to better friendship among nations and to broader international cultural contacts. It gave a powerful stimulus to the development of women's chess in all countries.

In his speech at the tournament closing ceremony M. Berman (France), Vice-President of the International Chess Federation, said: "We can only congratulate ourselves on having entrusted the Chess Federation of the Soviet Union with the arrangement

of this tournament, for its organization was brilliant and the contestants were able to play without knowing any cares."

In accordance with the regulations adopted by F.I.D.E. at the initiative of the U.S.S.R. Chess Federation, Ludmila Rudenko was to defend her title in 1953. After a series of preliminary contests another big international tournament, with entrants from ten countries (the United States, Great Britain, France, the Netherlands, Austria, Argentina, Czechoslovakia, Hungary, the German Democratic Republic and the Soviet Union), was held in Moscow at the end of 1952 to decide the challenger. She turned out to be Elizaveta Bykova, many-time champion of Moscow and of the U.S.S.R.

Dwelling on the results of the 1952 Tournament, F. Heemskerck, of the Netherlands, said: "All the conditions for the development of chess have been created in the U.S.S.R., and that is why Soviet players were victorious in the tournament."

E. Trammere, of Britain, said that by taking part in international tournaments women players were making their modest contribution to world peace.

"The tournament in Moscow," said Chaude de Silans, of France, "was a big contribution to the popularization of chess among the women of the world."

The title match between Ludmila Rudenko and Elizaveta Bykova in Leningrad in 1953 ended in victory for Bykova, who became the third women's world champion in the history of chess (the first was Vera Menchik).

By decision of the International Chess Federation, the world championship was next contested in 1956 in a match-tournament of the three strongest players of the world: Elizaveta Bykova, Olga Rubtsova and Ludmila Rudenko. Olga Rubtsova defeated both her rivals in a stubborn battle and was crowned world champion.

The play of the Soviet Union's women masters is distinguished by a will to win, determination and resourcefulness. Combining their regular jobs with extensive work to spread the popularity of the game among women, they instruct groups of young players, give exhibitions in factory and collective-farm clubs, and take part in numerous tournaments.

In this chapter we introduce the reader to the most prominent women players of the Soviet Union: Elizaveta Bykova, the reigning champion, Olga Rubtsova, Ludmila Rudenko, Valentina Borisenko, Olga Ignatieva, Nina Voitsik, Larisa Volpert and Kira Zvorykina.



## ELIZABETA BYKOVA

Elizaveta Bykova was born in a peasant family in the village of Bogolyubovo, Vladimir Region, in 1913, and has lived in Moscow since 1925. She was taught chess by her older brother.

In 1927 she won a school tournament, but for several years after that she did not play in tournaments, devoting most of her time to her studies in high school and then in the Institute of Economic Planning.

When she made her debut in the semi-final of the U.S.S.R. Women's Championship in 1935 she finished far down in the table. But she had confidence in herself and knew that persistence and hard work would bring her to the fore. After graduating



Czechoslovakian champion R. Suha congratulates World Champion E. Bykova (left) on her victory in the U.S.S.R.-Czechoslovakia women's match

from the Institute in 1936 she got down to a serious study of chess theory and began competing regularly in tournaments.

Elizaveta Bykova proved to be a capable and diligent pupil. She took notes of theoretical analyses, wrote annotations, and observed the playing of top-notchers. Her first success came in 1937, when she placed third in the Moscow women's championship and was given second-category rating. A year later she became women's champion of Moscow.

In order to meet stronger opponents, Elizaveta Bykova competed time and again in men's tournaments, among them the Iskra Sports Society Championship, in which candidate-masters and masters played, and qualifying contests for the men's championship of Moscow, in which she won first-category rating.

During the Great Patriotic War, when she worked in the printing industry, Elizaveta Bykova initiated a noble patriotic movement of Soviet women chess players in organizing recreation for wounded servicemen of the Soviet Armed Forces. Under her guidance women gave simultaneous exhibitions and talks on chess in war hospitals. Elizaveta Bykova herself made more than a thousand appearances of this kind.

Elizaveta Bykova registered her biggest competitive successes after the war. She finished first in the U.S.S.R. championships of 1947, 1948 and 1950 and won the Moscow title many times.

After tying for third in the 1949-1950 women's world championship she was given the title of Master.

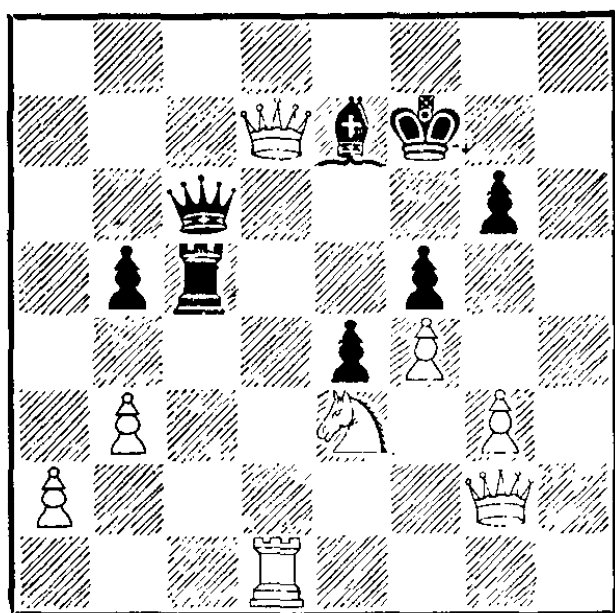
Playing with vigour and confidence in the challengers' tournament in Moscow in the autumn

of 1952, she scored 11 points out of 15 and captured first place.

She met Ludmila Rudenko, the reigning champion, in a 14-game world title match in Leningrad in August and September 1953. The match had a thrilling finale: with the score before the last game 7-6 in Bykova's favour, Rudenko could retain the title only if she won the last game, while Bykova would have been satisfied if the game ended in a draw.

Although Bykova captured the initiative in the opening,

*Rudenko*



*Bykova*

later on she got into time trouble. Rudenko skilfully took advantage of this and gained positional superiority. The game was adjourned in a very complicated position, with equal material but Rudenko having a better chance to win.

Rudenko sealed the strong 41 ... Q×Q! (Weaker is 41 ... Q—R1 because of 42 P—QKt4! and then 43 Kt—Q5. If 41... Q—R3 White replies 42 Kt—Q5, and then come 42 ... Q—Q3 43 Kt×B, Q×Kt 44 Q—Q4. If now 44 ... P—K6 then 45 R—K1, and if 44 ... R—B7 White can reply 45 R—Q2.) 42 R×Q, K—K3 43 R—Kt7! (Correct. After 43 R—Q2, R—B6 44 Kt—B2 White's position is unsatisfactory, for she has no counterplay.) 43 ... B—B3 (if 43 ... B—Q3 White plays 44 R—Kt7, K—B3 45 R—Q7, R—B3 46 R—QKt7, and if 46 ... P—Kt5 then 47 Kt—B4.) 44 R—Kt6ch, K—B2 45 R—Kt7ch, K—K1 46 P—QKt4, R—B1 (after 46 ... R—B8 47 Kt—Q5, B—Q5 48 R×P, R—Kt8ch 49 K—R2, B—B7 50 P—R4 White has a good game) 47 R×P, B—Q5 48 Kt—Q5, R—B7ch 49 K—B1, R—B7ch? (much better is 49 ... K—Q2) 50 K—K1, R×RP 51 R—Kt7, R—KKt7? (Simplifies things for White. Black has better chances with 51... B—B7ch then P—K6.) 52 P—Kt5, R×P 53 P—Kt6, R—Kt8ch 54 K—K2, R—Kt7ch 55 K—K1, R—QKt7 56 R—K7ch, K—Q1 57 P—Kt7, B—R2 58 R—Kt7, R—Kt6 59 R×P, R—Kt4? (A mistake easy to understand. After 59... R×P 60 R—Kt8ch, K—Q2 61 R—Kt7ch, K—B3 62 R×R, K×R 63 Kt—K7 a draw is inevitable. Black is out to complicate the game at all costs but fails to see the simple refutation of her move.) 60 R—Q6ch. Black resigns.

This dramatic match thus ended in a score of 8-6 in favour of Elizaveta Bykova, who became the third world champion. In 1956 she was runner-up to Olga Rubtsova in the tricornered match for the world title. Two years later Elizaveta Bykova recaptured the world title by defeating Olga Rubtsova 8½-5½ in a return match.

Elizaveta Bykova, an Honoured Master, is a member of the Presidium of the U.S.S.R. Chess Federation. She is the author of *Soviet Women Chess Players*, the first book about the women's chess movement in the Soviet Union. Her chess column in the magazine *Cultural Education Work* enjoys wide popularity.

Bykova's style of play is both original and colourful. She splendidly wages the struggle in tight positions of the Chigorin type arising in the closed variation of the Sicilian Defence and in the Ruy Lopez. Skilfully manoeuvring, she energetically coun-

terattacks at the decisive moment. She wages a vigorous defence, striving always to counterattack.

The following game from the 1949-1950 World Championship Tournament is typical.

### SICILIAN DEFENCE

*E. Bykova*

*E. Tranmere*

White

Black

- |          |        |
|----------|--------|
| 1 P—K4   | P—QB4  |
| 2 Kt—QB3 | Kt—QB3 |
| 3 P—KKt3 | P—KKt3 |
| 4 B—Kt2  | B—Kt2  |
| 5 P—Q3   | P—Q3   |
| 6 KKt—K2 | B—Q2   |

The beginning of an involved manoeuvre which does not promise, however, to equalize the game for Black. Better is 6 ... Kt—B3 7 O—O, O—O 8 P—KR3, Kt—K1 9 B—K3, Kt—Q5 10 P—B4, R—Kt1 11 P—KKt4, P—QKt4, with double-edged possibilities.

- |           |        |
|-----------|--------|
| 7 B—K3    | Kt—Q5  |
| 8 P—KR3   | Q—B1   |
| 9 Q—Q2    | R—Kt1  |
| 10 P—KKt4 | P—QKt4 |

One of the laws of chess strategy is that you should begin active operations only after you have finished developing your pieces. Any deviation from this rule should be accompanied by a far-sighted appraisal of the position and an exact calculation of the dangers involved.

Here Black's Q-side activity is premature. Better is 10 ... Kt—KB3, followed by castling.

- |           |       |
|-----------|-------|
| 11 Kt—Kt3 | P—Kt5 |
| 12 Kt—Q1  | B—QB3 |

Black is unaware of the danger latent in the Chigorin-style formation of attacking forces built up by White. She feels that all is calm and she can allow herself to manoeuvre her pieces unhurriedly.

She will soon see her mistake, however. Even now 12 ... Kt—KB3 is not a bad move.

- |          |        |
|----------|--------|
| 13 P—QB3 | P×P    |
| 14 P×P   | Kt—Kt4 |
| 15 P—KB4 | P—K4   |

In the same carefree style. Here 15 ... Kt—B3 is needed.

- |           |        |
|-----------|--------|
| 16 P—B5   | Kt—B3  |
| 17 P—Kt5  | Kt—Q2  |
| 18 O—O    | Kt—Kt3 |
| 19 Q—KB2  | Q—Q2   |
| 20 P—QR4! | ....   |

The signal for a decisive attack. Black's pieces are now pushed back all along the line.

- |         |       |
|---------|-------|
| 20 .... | Kt—B2 |
| 21 P—R5 | Kt—B1 |
| 22 P—B4 | ....  |

From the strategic point of view this completes the game. Black has been thrown back to her original positions. She has no counterplay.

22 .... Kt—R3  
23 Q—Q2 ....

More vigorous here is 23 B—B3 followed by B—Kt4.

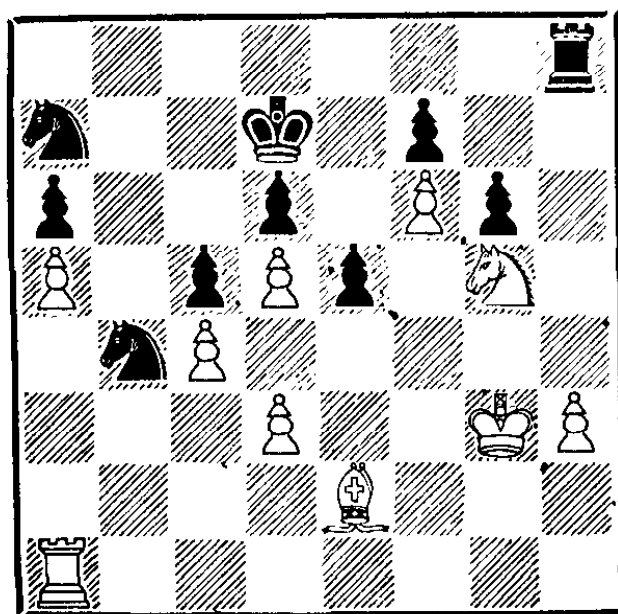
23 ... B—B1

Black has been unable to castle because P—B6 puts her K-Bishop permanently out of the running.

24 P—B6 R—Kt6  
25 Kt—B3 Q—B2  
26 KR—Kt1 R×Rch  
27 Kt×R Kt—Kt5  
28 Kt—B3 P—QR3  
29 KKT—K2 ....

A slip owing to time pressure, but it does not improve things very much for Black.

29 .... Q—Q1  
30 Kt—Kt3 P—R3  
31 Kt—Q5 B×Kt  
32 KP×B P×P  
33 B×KtP Kt—R2



34 K—R2 Q—B1  
35 B—B1 Q—Kt5  
36 Kt—K4 Q—B6  
37 Q—KKt2 Q×Qch  
38 K×Q K—Q2  
39 B—K2 B—R3  
40 K—Kt3 B×B  
41 Kt×B ....

(See diagram.)

Black's position is now hopeless. Her pieces are poorly posted and the King Bishop Pawn is weak. An attempt to protect the Pawn by 41... R—KB1 leads to a game with no prospects at all for Black. By shifting her Rook to QKt3 and her Bishop to Kt4, White easily achieves a position in which the advance of her King Rook Pawn decides the outcome.

In reply to 41 ... K—K1 Romanovsky has proposed an interesting variation: 42 R—QKt1, then B—Kt4 and, at the right moment, P—Q4. By taking White's Pawn with her King Pawn, Black opens up the King file for a triumphant advance by White's Rook.

Aware of the flaws in her position, Black decides not to defend the Bishop Pawn

41 .... K—B2  
42 R—QKt1 K—Q2  
43 B—Kt4ch K—B2  
44 Kt×P R—KB1  
45 B—K6 Kt—B1

If 45 ... Kt×P(6) then  
46 R—Kt6, etc.  
46 R—Q1 Kt—B7

47 R—QKt1 Kt—Kt5  
 48 R—Kt3 Resigns

If 48 ... Kt—B7, then 49 B×Kt, R×B 50 R—Kt6, etc.

Elizaveta Bykova's combinative skill is also illustrated by the following game from a match between the teams of Moscow and the Ukraine held in 1954 in honour of the 300th anniversary of the Ukraine's reunion with Russia.

### RUY LOPEZ

*E. Bykova* *L. Kogan*

White	Black
1 P—K4	P—K4
2 Kt—KB3	Kt—QB3
3 B—Kt5	P—QR3
4 B—R4	Kt—B3
5 O—O	P—Q3
6 B×Ktch	P×B
7 P—Q4	P×P

The simplest solution—yet it evades rather than solves Black's problem of defending her Pawn centre. Chigorin used to play 7 ... Kt—Q2, without fear of weakening the Pawns after 8 P×P, P×P. In that case Black can occupy good positions.

Also interesting here is 7... Kt×P 8 P×P, P—Q4, with a sharp struggle.

8 Kt×P P—B4  
 9 Kt—KB3 ....

Also good is 9 Kt—K2 and then Kt—Kt3.

9 .... B—K2  
 10 P—K5 ....

White is too much in a hurry. The simple 10 Kt—B3, continuing development of her pieces, is better.

10 .... Kt—Kt5

A natural but unsuccessful reply. Simplest of all is 10 ... P×P 11 Kt×P, B—Kt2, giving Black a good enough position.

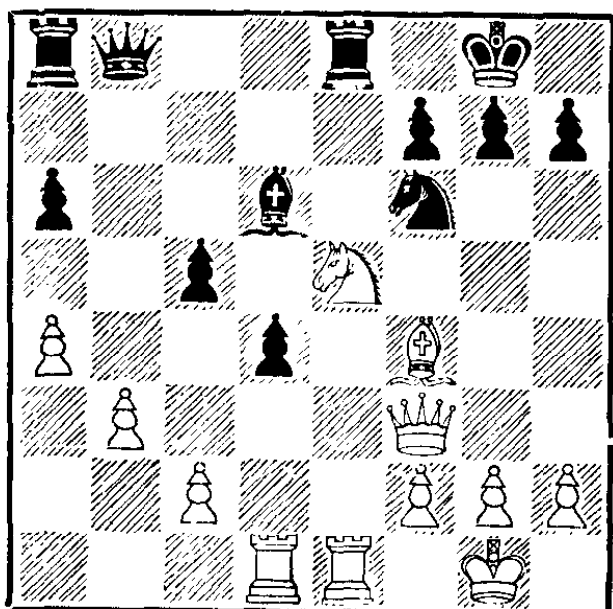
11 B—B4	O—O
12 Kt—B3	B—Kt2
13 P×P	P×P
14 Kt—Q5	B×Kt
15 Q×B	Kt—B3
16 Q—Q3	P—Q4

Black appears to have surmounted all her difficulties. But has she? Her weaknesses are brought out by White's subtle manoeuvres.

17 KR—K1 R—K1  
 18 QR—Q1 Q—Kt3  
 19 P—QKt3 P—Q5?

A positional error after which Black's defence is extremely difficult. She should play 19 ... QR—Q1, to which White replies with 20 B—K5, keeping up the pressure.

20 Kt—K5 Q—Kt4  
 21 Q—KB3 B—Q3  
 22 P—QR4 Q—Kt1



Black is losing fast. Her only possibility of offering resistance is 22 ... Q—R4.

23 Kt—B6      Q—B2

24 R—K7!      ....

The decisive combinational blow.

24 ....      R × R

Also hopeless, of course, is  
24 ... B × B 25 R × Q, B × R.  
25 B × B      Resigns

In 1954 Elizaveta Bykova made a successful performance in the U.S.S.R. v. Britain match and in the match between the women's teams of the U.S.S.R. and Czechoslovakia.

### OLGA RUBTSOVA

Chess was always a favourite game in the family of Olga Rubtsova, the former women's champion of the world. Her father, a professor at the Bauman Higher Technical Institute in Moscow, had first-category rating in his student years and often competed in tournaments of Moscow's strongest players. In 1925, at the time of the First Moscow International Tournament, he taught Olga the game and the fundamentals of strategy and tactics. Olga, then 15, attended the tournament and analyzed the games of the world's best players.

Soon after, Olga was invited to play in a tournament for the championship of her school. She agreed, and to her own surprise she made quite a creditable performance. Afterwards, with the help of her father, she analyzed her mistakes in the games she had lost. This gave her experience and greater confidence in herself; she felt sure she would never repeat her naive blunders.

At the end of 1926 Olga Rubtsova scored seven points out of a possible eight to capture first place in the women's division of a large-scale youth tournament sponsored by the newspaper *Komsomolskaya Pravda*. That was her first big success.

In 1927, when she was 17, Olga Rubtsova made a brilliant showing in the first U.S.S.R. women's championship. She won

the title, demonstrating a deep understanding of chess and high combinative skill.

Olga Rubtsova's subsequent tournament achievements are too many to enumerate. The highlights are: first place in the U.S.S.R. women's championships of 1931, 1937 and 1949, in several trade-union women's championships, and in the Moscow championships of 1953 and 1954.

When Olga Rubtsova won the U.S.S.R. Championship in 1949, 22 years after having first captured the title, she was the mother of five children and had behind her a long record of work as a foundry engineer.

In 1956 she was crowned women's champion of the world. She has done much to promote chess among women in the Soviet Union.

The following game from the Women's World Championship Tournament of 1949-1950 illustrates Rubtsova's fighting style.

### SICILIAN DEFENCE

*O. Rubtsova*

*M. Karff*

P—Q4 or Kt × Kt to simplify.

White

Black

1 P—K4

P—QB4

2 Kt—KB3

P—Q3

3 P—Q4

P × P

4 Kt × P

Kt—KB3

5 Kt—QB3

P—KKt3

6 B—K3

B—Kt2

7 P—B3

....

9 P—KKt4 ....

White launches a vigorous attack on the K-side.

9 .... Kt—B3

10 P—KR4 Kt—Q2

A panicky move by the American champion. What is needed is 10 ... P—KR4 to check White's advance.

11 P—R5 Kt—B1

12 P × P BP × P

13 B—B4ch P—K3

14 O—O—O ....

It is now clear that Black's strategy has suffered a complete fiasco. Her K-side has been weakened and her centre is shaky, for the Q- and K-Pawns are threatened.

7 ....

O—O

8 Q—Q2

R—K1

A barren move. Black should play 8 ... Kt—B3 and then

14 .... Kt—K4

15 B—K2 P—QR3

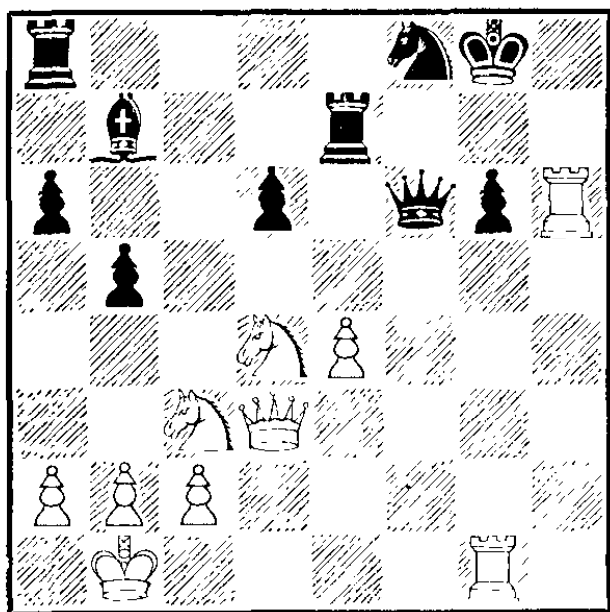


A belated attempt at a counterthrust on the Q-side.

16 P—B4	Kt—B2
17 P—B5	KP×P
18 KtP×P	P—QKt4
19 QR—Kt1	B—Kt2
20 P×P	P×P
21 B—Q3	Kt—K4

More stubborn is 21 ... P—Kt5

22 B—R6!	Kt×Bch
23 Q×Kt	B×Bch
24 R×B	Q—B3
25 K—Kt1	R—K2



Black appears to have put up a successful defence and avoided direct danger. White's resourceful playing, however, brings out the weaknesses in the position of Black's King.

The game was adjourned here, and then Black resigned without resuming play.

26 Kt—B5	R—KR2
27 Kt—Q5	Q—K4
28 R×R	K×R
29 Q—R3ch	....

Many other lines are now possible, for example, 29 Kt (Q)—K7, threatening mate with Q—R3.

29 ....	K—Kt1
30 Kt(Q)—K7ch	K—B2
31 Kt×P!	Q—B4

Or 31 ... Kt×Kt 32 Q—R7ch, etc.

32 Q—KKt3	....
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More effective and consistent is 32 Kt×Pch, leading to a quick victory.

32 ....	K—K3
33 Kt—B4ch	K—Q2
34 R—Q1	B×P
35 Q—Kt7ch	K—B3
36 R×Pch	....

Further resistance is hopeless, yet Black refuses to admit defeat.

36 ....	Q×R
37 Kt×Q	R—Q1

If 37 ... K×Kt, then 38 Q—Q4ch.

38 Q—Kt7ch	K×Kt
39 Q×B	K—B2
40 P—B3	R—Q3
41 Kt—Q5ch	K—B3
42 Kt—B6ch	K—B4

In the International Women's Tournament of 1952, Olga Rubtsova shared eighth place with L. Langos (Hungary) and Chaude de Silans (France). She became an International Master in 1952.

Olga Rubtsova won the world title in 1956 when she defeated Ludmila Rudenko and Elizaveta Bykova in a match-tournament.

### LUDMILA RUDENKO

Ludmila Rudenko was born in the Byelorussian town of Lubny in 1904. She learned chess from her father, a school teacher, who was a great lover of the game.

After finishing high school in Nikolayev, Ludmila entered the Odessa Institute of the National Economy. During her student years she played in chess tournaments

and went in for swimming. In 1924 she became women's champion of Odessa in the 400 metres breast stroke. The following year, shortly before moving to Moscow, she took second place in the same event in the Ukrainian swimming championships.

Ludmila Rudenko made her debut in a chess tournament in Moscow in 1925. This was a contest of women players sponsored by the newspaper *Komsomolskaya Pravda*. She suffered several crushing defeats and finished near the bottom of the table. But this did not dishearten her. She realized that she had lost because she knew little about the basic problems of strategy and tactics and had not studied master games.

With friendly help and support from a number of first-category players of Moscow she quickly eliminated the main shortcomings in her playing.

In 1927 she won a training tournament of Moscow women players and qualified for the First U.S.S.R. Women's Championship, where she placed fifth.



Honoured Master Ludmila Rudenko

Ludmila Rudenko became women's champion of Moscow in 1928. She won all her twelve games in the tournament, including the encounter with Olga Rubtsova, the reigning champion.

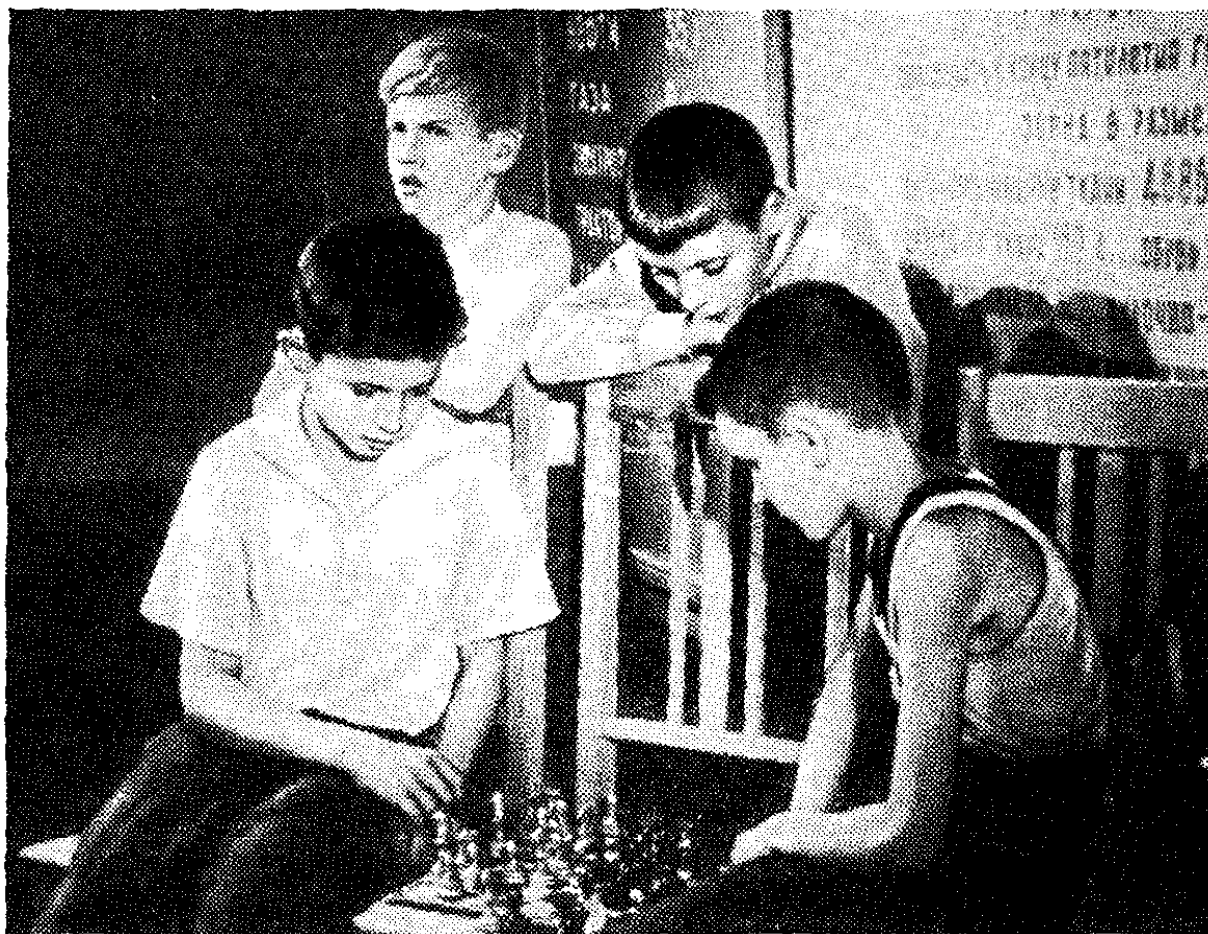
These achievements put Ludmila Rudenko among the country's best women players.

Since 1929 Ludmila Rudenko has been living in Leningrad. Competing in all the major Leningrad women's tournaments and the U.S.S.R. championships, she has been champion of Leningrad three times and has made a good showing in many U.S.S.R. championships.

Ludmila Rudenko's first international competition was a radio match between the U.S.S.R. and Great Britain, in which she won both her games against Bruce.

In the World Championship Tournament (1949-1950) she played brilliantly, scoring  $11\frac{1}{2}$  points out of 15 and winning the title.

Two years later, in 1952, while still the world champion, she became champion of the Soviet Union.



Young chess fans reviewing a game

In 1953 she lost the world title to Elizaveta Bykova in a hard-fought match.

Ludmila Rudenko's style is vigorous. She is excellent in involved tactical positions, is a skilful combinative player, and attacks boldly and resourcefully. Here is one of her games.

### PHILIDOR'S DEFENCE

Women's World Championship, Moscow, 1950

<i>M. Mora</i>	<i>L. Rudenko</i>	4 B—B4	P—QB3
White	Black	5 P×P	P×P
1 P—K4	P—K4	6 O—O	B—K2
2 Kt—KB3	P—Q3	7 Kt—B3	∴∴∴

Soviet players have contributed many new ideas to this old opening, both for Black and for White. Tarrasch claimed that every cramped position was fraught with doom, and put a question mark after 2 ... P—Q3. Chigorin did not share that dogmatic view. He pointed out that the "modern school" was trying "to work out general principles of play based on abstract reasoning." Chigorin revealed the possibilities latent in cramped positions. Soviet masters have developed and amplified his views.

Ludmila Rudenko often chooses Philidor's Defence and knows how to bring out its hidden resources.

3 P—Q4      Kt—Q2

A difficult variation for Black. Better is 3... Kt—KB3.

White is inconsistent. The Pawn exchange has meaning only if followed by 7 Kt—Kt5. Then if 7... B×Kt 8 Q—R5, P—KKt3 9 Q×B, Q×Q 10 B×Q, White has a slight positional advantage, as tournament experience has shown.

After 7 Kt—Kt5 a mistake is 7 ... Kt—R3 because of Kt—K6, which gives White an annihilating attack.

7 . . . . . K Kt—B3  
8 Q—K2      O—O  
9 R—Q1      Q—B2  
10 P—QR3      . . . . .

The Cuban player does not seem to have any definite plan. Better is 10 P—QR4, forestalling the development of initiative by Black on the Q-side.

10 . . . . . Kt—B4  
11 P—QKt4?      . . . . .

This only creates weaknesses for White.

11 . . . . . Kt—K3  
 12 P—R3 . . . . .

Again an accidental move not connected with the previous ones. Better is 12 B—Kt2.

12 . . . . . P—QKt4  
 13 B—Kt3 P—QR4!

This immediately shows up the flaws in White's strategy.

14 P×P Q×P  
 15 B—Kt2 Q—B2  
 16 Kt—Kt1 Kt—B5  
 17 Q—K3 Kt—Kt3  
 18 Kt—B3 Kt—Q2  
 19 Kt—K2 Kt—B4  
 20 R—Q2 Kt—QR5!

The offensive develops consistently.

21 B×Kt R×B  
 22 Kt—B3 R—R1  
 23 QR—Q1 B—K3!

Not 23 ... B×QRP 24 Kt×KtP, which frees White from her difficulties.

24 R—Q3 . . . . .

White no longer has any fully satisfactory continuations. Her Queen Rook Pawn is catastrophically weak.

24 . . . . . Kt—B5  
 25 R(3)—Q2 P—B3!

A deep understanding of the position. Before launching a decisive offensive on the Q-side Black bolsters up her centre.

26 K—R2 R—R2  
 27 Kt—K1 KR—R1  
 28 Kt—Kt1 Q—R4

29 Kt—Q3 Kt×Kt  
 30 R×Kt . . . . .

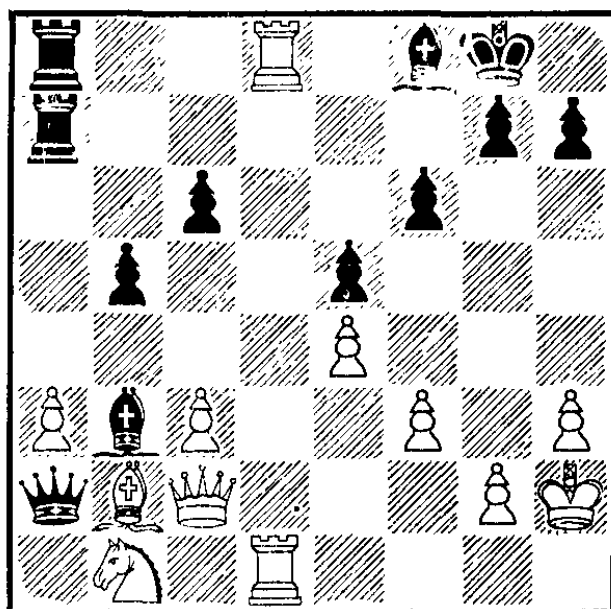
If 30 P×Kt Black replies with 30 P—QB4, with an indisputable advantage.

30 . . . . . Q—R5!  
 31 R(3)—Q2 Q—B5!

This original manoeuvre with the Queen testifies to Ludmila Rudenko's skill. After the Queen moves to R7 material losses are inevitable for White.

32 P—KB3 B—QB4  
 33 Q—Q3 Q—R7  
 34 P—B3 B—B5  
 35 Q—B2 B—Kt6  
 36 R—Q8ch B—B1!  
 Resigns

The final position is pretty. Note Black's Queen at R7, like in a position from a problem.



Ludmila Rudenko played the game from beginning to end with commendable simplicity and power.

## VALENTINA BORISENKO

Valentina Borisenko (nee Belova) was born in the town of Cherepovets in 1920. Her father was a doctor. She learned chess while a high-school student in Leningrad, and in 1937 made her debut in the semi-final of the city tournament for the women's championship.

She showed exceptional persistence in studying theory and playing in strong tournaments; she acquired valuable experience from the defeats she sustained at the beginning.

A fearless, industrious player, she won second-category rating in a men's classification tournament at the end of 1938. Her first big success came in 1940, when she won the Leningrad women's crown.

During the Great Patriotic War Valentina Borisenko taught school in a village in Irkutsk Region, Siberia. Since many of the collective farmers were serving in the armed forces and there was a shortage of tractor drivers, she learned to drive a tractor and worked on the collective farm during the summer school vacation.

Early in 1945 Valentina Borisenko returned to Leningrad and resumed play in chess tournaments. In the autumn of the same year she became Leningrad champion for the second time, winning nearly all her games in the tournament. She followed this up with her greatest achievement to date: she won the women's crown of the U.S.S.R. for 1945.

Playing in the radio match between the U.S.S.R. and Great Britain in 1946, Valentina Borisenko won both her games against Tranmere, Britain's best woman player.

Among her other outstanding performances are a tie for second place in the U.S.S.R. Championship of 1947, second place in the U.S.S.R. Championship of 1950, and high places in Leningrad championships and men's tournaments of first-category players and candidate-masters.

She was promoted to the Master class after tying for third with Elizaveta Bykova in the World Championship Tournament of 1949-1950. In the challengers' tournament in 1952 she shared fourth place with Kira Zvorykina (U.S.S.R.) and E. Keller-Hermann (German Democratic Republic).

At present Valentina Borisenko lives in Sverdlovsk, where she teaches chess theory and practice to young women players.

Valentina Borisenko prefers an active positional game. She

has an excellent grasp of the fine points of the end-game. In positions of all types she strives to capture the initiative. The following game is typical.

## SLAV DEFENCE

Women's World Championship, Moscow, 1950

<i>V. Borisenko</i>	<i>E. Tranmere</i>	12 P—K4	P—K4
		13 R—Q1	....

White	Black
1 P—Q4	P—Q4
2 P—QB4	P—QB3
3 Kt—KB3	Kt—B3
4 Kt—B3	P×P
5 P—QR4	B—B4
6 P—K3	P—K3
7 B×P	B—QKt5
8 O—O	O—O
9 Q—K2	B—Kt5

This variation of the Slav Defence has been studied in detail by Soviet players. Analyses and tournament games by Smyslov, Levenfish, Belavenets, Alatortsev, and a number of others have brought out various strategic possibilities.

The British player apparently had only a superficial knowledge of the opening, however; she did not have a sufficient grasp of the ideas behind it. This becomes clear after several moves.

10 P—R3	B×KKt
11 Q×B	QKt—Q2

A tempting move seems to be 13 P—Q5, but Black replies with 13 ... Kt—Kt3 14 B—Kt3, B×Kt 15 P×B, P×P 16 P×P, P—K5 and gets a good position. If now 17 Q—B5, then at least 17 ... KKt×P, and if 18 R—Q1, then 18 ... Kt—K2, etc.

13 ....	P×P
14 R×P	Q—K2?

Tranmere fails to see the typical counterblow 14 ... Kt—K4! which does away with all of Black's difficulties.

After 15 Q—Q1, Q—K2 Black has an equal game.

15 B—KKt5	Kt—K4
16 Q—K2	B—B4
17 R—Q2	P—KR3

A combinative continuation worthy of attention is 17 ... B×Pch. Black replies to 18 K×B with 18 ... Q—B4ch. After 18 Q×B, Kt×B 19 B×Kt, Q×B 20 Q×Q, P×Q 21 R—Q7, QR—Kt1 White

can hardly count on a favourable outcome.

After the game, Borisenko said she had intended to reply to 17 ... B×Pch with 18 K—R1 and then work to build up a threat along the King Bishop file.

18 B—R4	QR—Q1
19 QR—Q1	R×R
20 R×R	R—Q1

The British player's plan now becomes clear: to continue exchanging in the hope of making a draw inevitable.

21 R×Rch	Q×R
22 B—R2	P—KKt4

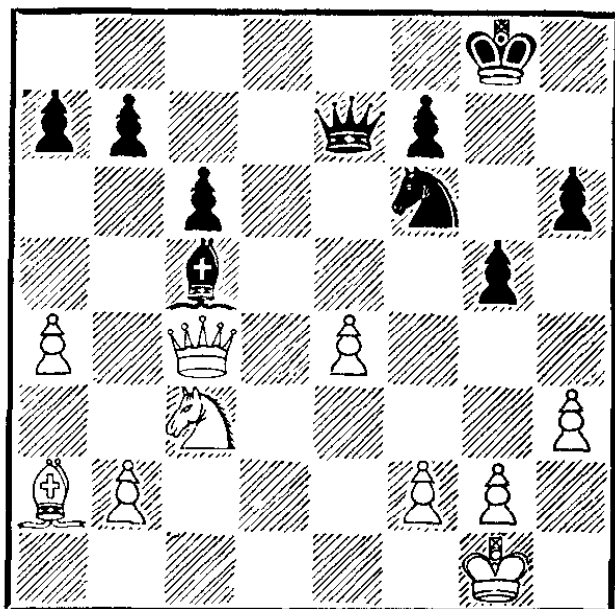
More preferable is 22 ... Q—Q6, without fearing an exchange at Black's KB3-square, for example, 23 B×Kt, Q×Q 24 Kt×Q, P×B, leaving the two sides with approximately equal chances.

23 B—KKt3	Q—Q5
24 B×Kt!	.....

Black is probably very pleased at having inveigled White into exchanging a Bishop. But instead of making things easier for Black this strengthens White's threats.

24 .....	Q×B
25 Q—B4!	Q—K2

It is hard to imagine that this position, outwardly so tame, is catastrophically bad for Black. Borisenko's vigorous playing settles the outcome in her favour.



Due credit should be given the foresight with which she sized up the attack launched with her few but well-posted pieces.

26 P—K5!	Kt—K1
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Black has to retreat. As Borisenko pointed out, 26 ... Q×P is followed by 27 Q×Pch, K—R1 28 Kt—K4!! and an irresistible attack.

A beautiful variation is: 28 ... B×Pch 29 K—R1, B—Q5 30 Q—B8ch, K—R2 31 Kt×Ktch, K—Kt3 32 Q—B7ch, etc.

27 Kt—K4	P—Kt3
----------	-------

More tenacious is 27 ... B—Kt3, in which case White continues the offensive with 28 P—KKt3 and then K—Kt2 and P—B4.

28 P—K6!	.....
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White forces the issue.



28 . . . . . P×P  
 29 Q×Pch Q×Q  
 30 B×Qch K—Kt2  
 31 Kt×B P×Kt  
 32 B—Q7 Kt—Q3  
 33 B×P . . . . .

Although White now has material superiority the road to victory is not so simple.

33 . . . . . P—QR4

A weak move. Black should, of course, improve the position of her King by 33 ... K—B3.

34 P—QKt3 K—B3  
 35 K—B1 K—K4  
 36 B—Q7? . . . . .

A technical inaccuracy. White has forgotten about the need to centralize her King

at once. Her move should be 36 K—K2.

36 . . . . . Kt—K5?

Black should immediately play 36 ... K—Q5

37 K—K2 K—Q5  
 38 B—B6 Kt—B6ch  
 39 K—Q2 P—B5  
 40 P×P K×P  
 41 P—Kt3 K—Kt5  
 42 P—B4 P×P  
 43 P×P K—B5  
 44 P—B5 Kt—Q4  
 45 B×Ktch K×B  
 46 K—B3 P—R4  
 47 P—B6 K—K3  
 48 K—B4 K×P  
 49 K—Kt5 K—Kt4  
 Resigns

### OLGA IGNATIEVA

Olga Ignatieva learned to play chess in the summer of 1937, when she was 16. In the autumn she became a member of the chess club at the Leningrad Palace of Young Pioneers, a school which has produced many masters.

She enthusiastically studied theory and competed in school tournaments. In 1938 she won first prize in a city girls' tournament. A year later she was given second-category rating for her showing in a classification tournament.

She persistently studied master games and variations.

In 1941 Olga Ignatieva captured first place in the Leningrad Women's Championship. She made her debut in the U.S.S.R. Championship in 1945, tying for fifth place with Olga Semyonova, an experienced Leningrad player.

In the 1947 U.S.S.R. Championship she put up a determined battle for the title, but reverses in the last few games dropped her to fourth place.

In recent years Olga Ignatieva has made substantial progress, finishing high in U.S.S.R. championships and winning the Moscow title. She was awarded the title of Master in 1952.



International chess tournament in Moscow

Her first international performance was in the 1952 Tournament in Moscow. In that difficult battle with the best women players of the world she showed a good understanding of position, excellent play in the opening, and an ability to exploit material advantages. She finished with 10  $\frac{1}{2}$  points out of 15, in a tie for second place with Fanny Heemskerk, the Dutch champion.

Olga Ignatieva is a member of the Dynamo Sports Society. She takes an active part in the work of the women's division of the U.S.S.R. Chess Federation.

The game below illustrates her style of play.

### ALEKHINE'S DEFENCE

International Women's Tournament, Moscow, 1952

*O. Ignatieva*

*M. Baine*

White

Black

1 P—K4	Kt—KB3
2 P—K5	Kt—Q4
3 P—Q4	P—Q3
4 Kt—KB3	B—Kt5
5 B—K2	....

As tournament experience has shown, this simple move causes Black no few difficulties. White can reply to 5 ... P—K3 with 6 P—B4, Kt—Kt3 7 P×P. Black now has to take the Pawn with her Pawn, and by 8 P—QKt3 White obtains an active position.

5 ....	P—QB3
6 Kt—Kt5	....

Typical of modern opening strategy. White is concerned not so much with "classical" development as with disorganizing her opponent's pieces. To the natural 6 O—O

Black can reply 6 ... B×Kt 7 B×B, P×P 8 P×P, P—K3, and then, in order to attack White's King Pawn, play Q—B2, Kt—Q2, etc.

6 .... B—B4?

A positional mistake. Black should play 6... B×B 7 Q×B, P—K3.

7 P—K6! ....

A Pawn sacrifice typical of such positions. White now gets a dangerous attack.

7 .... P×P

White also has the initiative if 7... B×P 8 Kt×B, P×Kt 9 B—Kt4.

8 P—KKt4	B—Kt3
9 B—Q3!	....

If 9 Kt×P then 9 .... Q—Q2, and White gains nothing. Now she threatens 10 B×Bch, P×B and 11 Q—Q3.

9 . . . .	B × B
10 Q × B	Kt—B3
11 Kt × KP	Q—Q2
12 Q—K2	Kt—R3
13 P—KB4	Kt—B2
14 P—B5	P—KR4

Whether for better or worse, needed here is 14 ... K—B2 to get rid of the cramping Knight. The text move leads to disastrous consequences.

15 P—Kt5      Kt—Kt1

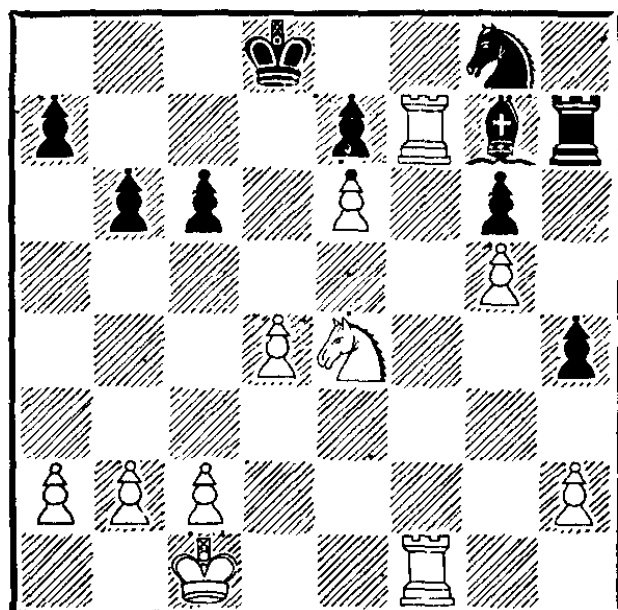
Suicidal. Black's pieces on the K-side are now completely paralyzed. Undoubtedly better is Kt(KB)—Q4.

16 Kt—B3	Kt × Kt
17 P × Kt	Q—B2
18 B—B4	O—O—O
19 O—O—O	P—KKt3

Black no longer has any satisfactory continuations.

20 Q—K4	P—Q4
21 B × Q	P × Q

22 B × R	K × B
23 Kt × P	P—Kt3
24 KR—B1	B—Kt2
25 R—B7	R—R2
26 QR—B1	P—R5



A pretty position. White now impressively deals the final blow.

27 R × B!      Resigns

If 27 ... R × R, then 28 R—B7 and after 28 ... R × R comes 29 P × R, and then the Pawn Queens.

## NINA VOITSIK

One of the earliest highlights in Nina Voitsik's chess career came in 1939 when, a girl of 16, she was included in a team of schoolchildren sent by the chess club of the Moscow House of Young Pioneers to play a match with the Rostov team. She had fourth-category rating at that time and was known as a bold and vigorous combinative player.

After finishing school in 1941 Nina did not compete until 1945, when she entered tournaments sponsored by the Moscow Chess Club and the Spartak Sports Society.

She steadily improved her game by playing in men's tournaments. In 1947 she tied for first place with Olga Rubtsova in the

Moscow Women's Championship. Three years later she was given first-category rating.

Continuing her studies of theory and competing in men's tournaments and tournaments of the best women players, Nina Voitsik has registered substantial successes in recent years. In 1954 she again tied for first with Olga Rubtsova in the Moscow Championship and then scored the record number of 8 1/2 points out of 10 in the U.S.S.R. Team Championship.

Her games abound in interesting combinations and sudden tactical blows and are looked forward to by fans.

Nina Voitsik was promoted to the Master class in 1954. She takes an active part in the work of the Moscow chess organization and of the Spartak Sports Society. She conducts chess classes, delivers lectures on theory, and gives simultaneous exhibitions.

Here is one of her games.

### KING'S INDIAN DEFENCE

Semi-Final of Spartak Sports Society Championship, 1953

*V. Zhelyandinov*    *N. Voitsik*

White	Black
1 Kt—KB3	Kt—KB3
2 P—KKt3	P—KKt3
3 B—Kt2	B—Kt2
4 O—O	O—O
5 P—B4	P—Q3
6 P—Q4	QKt—Q2
7 Q—B2	P—K4
8 R—Q1	R—K1
9 Kt—B3	P—B3
10 P—Kt3	P—QR3
11 B—QR3	....

White wants to attack Black's weak Queen Pawn, but is not given a chance to do so. White should play 11 P—K4 or 11 P—K3. Also possible is 11 P×P.

11 ....	P—K5
12 Kt—Q2	P—Q4

13 QR—B1	Kt—B1
14 P×P	P×P
15 Kt—R4?	....

White ignores the threats in the centre and comes under a heavy attack. The correct move is 15 Kt—B1.

15 ....	P—K6!
16 P×P	Kt—Kt5
17 Kt—B1	B—R3
18 R—R1	....

Better is 18 P—K4 since the Rook's withdrawal does not save White from losing the exchange.

18 ....	B×Pch
19 Kt×B	Kt×Kt
20 Q—B5	Kt×R
21 R×Kt	R×P
22 Kt—Kt6	Kt—Q2
23 Kt×Kt	B×Kt
24 B×P	Q—K1

25 Q—B3	B—R6	ing R—Kt7ch	and R(B)—
26 B×KtP	R—Kt1	B7.	
27 B—B6	R—B1	28 . . . .	R—Kt7ch
28 P—KKt4	. . . .	29 K—R1	Q×B
A desperate move. Also bad		30 Q×B	R—Q7ch
is 28 B×Q, R×Q, threaten-		Resigns	

## LARISA VOLPERT

Larisa Volpert, who was born in Leningrad in 1926, was taught chess by her older brother. When she was in the fourth grade she competed in a tournament in her class at school and won fifth-category rating. The following year she finished high in the table in a school tournament and was promoted to the fourth category.

Instruction in chess theory at the Leningrad Palace of Young Pioneers played a big part in Larisa Volpert's rise to prominence. In 1945 she placed fourth in the Leningrad Championship, and the year after she won second-category rating in a country-wide tournament.

Working hard to improve her game, Larisa Volpert made steady progress. In 1947 she tied for first with Ludmila Rudenko in the Leningrad championship. She was promoted to the first category.

When Larisa Volpert made her debut in the U.S.S.R. Championship in 1949 she tied for fifth place with Chudova, an experienced first-category player. In the same year she completed the Department of Philology at Leningrad University. She remained at the University for graduate studies which she finished in 1955, presenting a Candidate's thesis about the work of the progressive French writer Jean Richard Bloch.

Today Larisa Volpert is one of the Soviet Union's leading players. She has made fine showings in U.S.S.R. and Leningrad championships and trade-union team championships.

In the match between the women's teams of the Soviet Union and Czechoslovakia in 1954 she defeated International Master Gruskova in both games. That same year she became champion of the U.S.S.R.

Larisa Volpert is an aggressive player with keen combinative vision.

Here is a typical game of hers.

# SICILIAN DEFENCE

15th U.S.S.R. Women's Championship, 1953

*L. Volpert*

*E. Malinova*

if 18 P×P then 18 ... P×P  
18 P—B5 B—Q2

White

Black

1 P—K4	P—QB4
2 Kt—KB3	Kt—QB3
3 P—Q4	P×P
4 Kt×P	Kt—B3
5 Kt—QB3	P—Q3
6 B—K2	P—KKt3
7 O—O	B—Kt2
8 B—K3	O—O
9 Q—Q2	....

Notwithstanding its apparent simplicity this variation, which was introduced by the Soviet master Grigoriev, calls for a thoughtful and precise defence by Black.

9 ....	Kt—KKt5
10 B×Kt	B×B
11 P—B4	B—Q2
12 QR—Q1	R—B1
13 R—B2	....

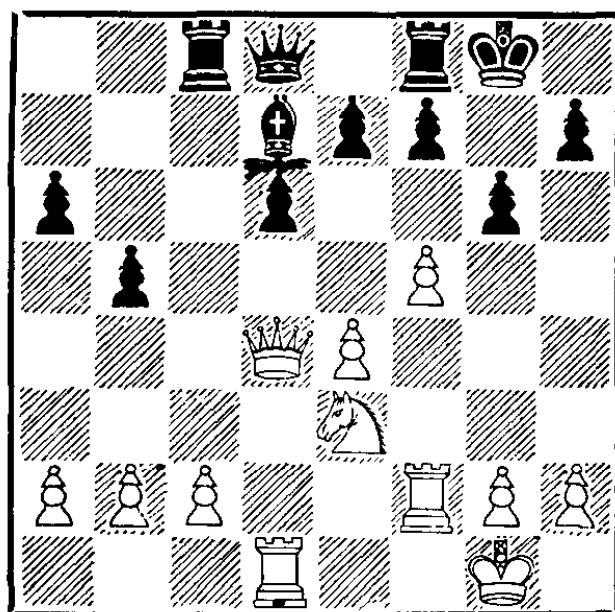
Less promising is 13 Q—B2, Kt—R4 14 P—B5, Kt—B5 15 Kt—Q5, Kt×B 16 Q×Kt, B—QB3, and Black has a good game.

13 ....	P—QR3
14 Kt—Q5	Kt×Kt
15 B×Kt	B×B
16 Q×B	B—K3?

A grave mistake. Black's move should be 16 ... B—B3.

17 Kt—K3	P—QKt4
----------	--------

Better is 17 ... P—B4, and



19 P—K5! ....

As White steps up her offensive, Black's position immediately becomes very difficult.

19 ....	R—B3
20 P—B6!	P×BP
21 P×BP	P—R3
22 Kt—Q5	K—R2
23 Kt—K7	R—Kt3
24 Q—KB4	B—K3
25 R—Q4	P—Q4
26 P—KKt4	Q—Q3
27 Q—K3	Q—B4

Black is confused. Better is 27 R—Kt2, with a view to sacrificing the exchange at K2.

28 P—Kt4	Q—Q3
29 R—B3	Q—Q2
30 R—R3	P—KR4
31 P×P!	Resigns

After 31 ... B×R 32 P×Pch comes mate.

## KIRA ZVORYKINA

When Kira Zvorykina was 16 she won first place in one of the tournaments the members of her family held from time to time. This victory over her constant rivals filled her with confidence, and she decided to enter school tournaments. To her surprise, she found she could make a good showing against her school champions and in inter-school tournaments.

She learned a great deal from classes at the chess club of the Leningrad Palace of Young Pioneers. Lectures by Pyotr Romanovsky cleared up many points for her.

In 1937 Kira Zvorykina, then 17, became school-girl champion of Leningrad, winning all her games in the tournament.

After entering the Institute of Cinematography she kept up with chess in her spare time. Her first big success came in 1946, when she took second place in the Leningrad Championship and was promoted to first category rating.

In 1951 Kira Zvorykina scored 11  $\frac{1}{2}$  points out of 17 and won the U.S.S.R. women's title. She was awarded the title of Master.

Competing in the Moscow International Women's Tournament in 1952, Kira Zvorykina played in her usual active combinative style and produced a number of fine fighting games. She tied for fourth place with Valentina Borisenko (U.S.S.R.) and E. Keller-Hermann (German Democratic Republic).

F.I.D.E. made her an International Master.

Kira Zvorykina brilliantly confirmed her high standard of play when she regained the U.S.S.R. title in 1953 and then in 1956.

Today Kira Zvorykina lives in Minsk, where she takes an active part in the work of the Byelorussian chess organization.

The following game illustrates her resourceful playing.

### SICILIAN DEFENCE

International Women's Tournament, Moscow, 1952

*K. Zvorykina*      *F. Heemskerk*

White

Black

1 P—K4

P—QB4

2 Kt—KB3

P—QR3

3 P—Q4

P×P

4 Kt×P

Kt—KB3

5 B—Q3

.....

The usual move is 5 Kt—QB3. White evidently wants to depart from the investigated continuations.

5 . . . . . P—K4

Good here is 5 ... Kt—B3, bringing out the undesirable aspects of 5 B—Q3.



6 Kt—K2      B—B4  
7 O—O      P—QKt4?

Black starts active operations before she has finished developing her pieces. She should play 7 ... O—O or 7 ... Kt—B3, and then P—Q4.

8 P—QR4!      ....

The simplest and strongest reply. If now 8 ... P×P then 9 QKt—B3, White having the advantage.

8 ....      B—Kt2  
9 Kt—Kt3      O—O  
10 B—Kt5      P×P

Black's opening does not follow any over-all plan, and it is not surprising that she soon lands into difficulties. Better is 10 ... P—Kt5, hindering the development of White's Knight.

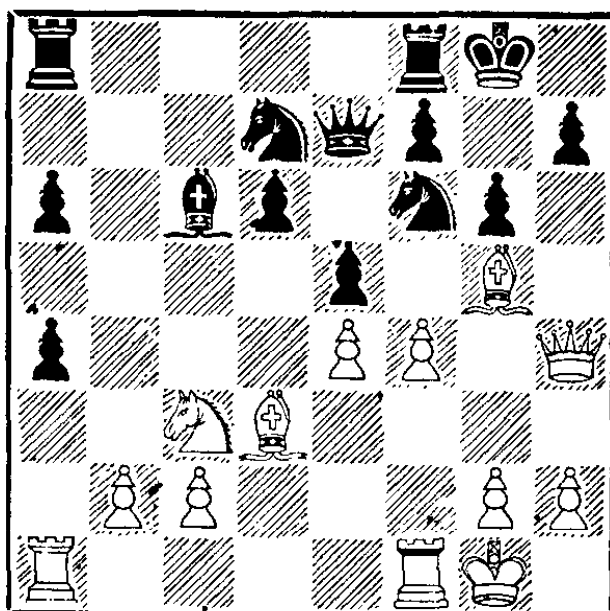
11 Q—B3      B—K2  
12 Kt—B5      B—B3

Instead of 12 ... Kt—B3, showing the same indifference to development.

13 Kt—B3      P—Q3  
14 Q—Kt3      P—Kt3

Black is compelled to loosen her King cover. Bad is 14 ... QKt—Q2 15 Kt×KtP! K×Kt 16 B×Ktdblch, K×B 17 P—B4, and no good advice can be offered to Black.

15 Kt×Bch      Q×Kt  
16 Q—R4      QKt—Q2  
17 P—B4!      ....



White now has an irresistible attack, and she pursues it with vigour.

17 ....      Q—K3  
18 P—B5      ....

Also a winning move is 18 P×P, with decisive material gains.

18 ....      Q—K2  
19 B—QB4      P—Q4

Black's only defence against the mortal threat of 20 P×P.

20 KP×P      Q—B4ch  
21 K—R1      Kt×P  
22 P×P      RP×P  
23 B×Kt      B×B  
24 Kt×B      Q×Kt  
25 R—R3?      ....

Protracts the struggle. White can win at once by 25 KR—Q1, Q—K3 26 R×Kt, Q×R 27 B—B6.

25 ....      Q—Q5  
26 Q—R6      P—K5  
27 R—R3      Q—Kt2  
28 Q×Qch      K×Q  
29 B—R6ch      K—Kt1  
30 B×R      Kt×B

White now has material superiority and she exploits it without difficulty, confidently repulsing tactical thrusts.

31 R—R3      R—Q1

Better possibilities for defence are offered by 31 ... R—Kt1.

32 R × RP      P—B4  
 33 R × RP      P—K6  
 34 K—Kt1      R—Q7  
 35 R—QB6      K—B2

36 R—QB3      P—K7  
 37 R—K1      Kt—K3  
 38 K—B2      Kt—Kt4

Or 38 ... Kt—Q5 39 R—Q3, ending the struggle.

39 R—B7ch      K—B3  
 40 R × P      R—Q8  
 41 R—B6ch      K—Kt2  
 42 P—QKt4      Kt—K5ch  
 43 K—K3      R—QKt8  
 44 P—B3      R—QB8  
 45 K—Q3      R—Q8ch  
 46 K—B2      Resigns

## APPENDIX\*

### SOVIET GRANDMASTERS

- |                              |                            |
|------------------------------|----------------------------|
| 1. Y. Averbakh, Moscow       | 11. G. Levenfish, Moscow   |
| 2. I. Boleslavsky, Minsk     | 12. A. Lilienthal, Moscow  |
| 3. I. Bondarevsky, Leningrad | 13. T. Petrosyan, Moscow   |
| 4. M. Botvinnik, Moscow      | 14. V. Ragozin, Moscow     |
| 5. D. Bronstein, Moscow      | 15. V. Smyslov, Moscow     |
| 6. S. Flohr, Moscow          | 16. B. Spassky, Leningrad  |
| 7. Y. Geller, Odessa         | 17. M. Taimanov, Leningrad |
| 8. P. Keres, Tallinn         | 18. M. Tal, Riga           |
| 9. V. Korchnoi, Leningrad    | 19. A. Tolush, Leningrad   |
| 10. A. Kotov, Moscow         |                            |

### SOVIET MASTERS

- |                                 |                                |
|---------------------------------|--------------------------------|
| 1. L. Abramov, Moscow           | 19. P. Dubinin, Gorky          |
| 2. S. Abramyan, Baku            | 20. F. Duz-Khotimirsky, Moscow |
| 3. V. Alatoritsev, Moscow       | 21. A. Ebralidze, Tbilisi      |
| 4. V. Antoshin, Moscow          | 22. Y. Estrin, Moscow          |
| 5. N. Aratovsky, Saratov        | 23. G. Friedstein, Moscow      |
| 6. L. Aronin, Moscow Region     | 24. S. Furman, Leningrad       |
| 7. A. Bannik, Kiev              | 25. V. Goglidze, Tbilisi       |
| 8. B. Baranov, Moscow           | 26. G. Goldberg, Moscow        |
| 9. A. Batuyev, Leningrad        | 27. B. Goldenov, Minsk         |
| 10. M. Beilin, Moscow           | 28. D. Grechkin, Stalingrad    |
| 11. V. Bivshev, Leningrad       | 29. L. Guldin, Baku            |
| 12. M. Bonch-Osmolovsky, Moscow | 30. B. Gurgenedze, Tbilisi     |
| 13. G. Borisenko, Sverdlovsk    | 31. Y. Gusev, Moscow           |
| 14. V. Borisenko, Sverdlovsk    | 32. O. Ignatieva, Moscow       |
| 15. E. Bykova, Moscow           | 33. G. Ilivitsky, Sverdlovsk   |
| 16. V. Chekhover, Leningrad     | 34. M. Kamishov, Moscow        |
| 17. A. Chersakov, Leningrad     | 35. I. Kan, Moscow             |
| 18. A. Chistyakov, Moscow       | 36. H. Kasparyan, Yerevan      |

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\* Data as of April 1, 1957.—*Ed.*

- |                                    |                                    |
|------------------------------------|------------------------------------|
| 37. A. Khasin, Moscow              | 74. P. Romanovsky, Moscow          |
| 38. A. Khavin, Kiev                | 75. S. Rootare, Tallinn            |
| 39. R. Kholmov, Vilnius            | 76. D. Rovner, Leningrad           |
| 40. K. Klamann, Leningrad          | 77. O. Rubtsova, Moscow            |
| 41. P. Kliavin, Riga               | 78. L. Rudenko, Leningrad          |
| 42. A. Koblents, Riga              | 79. V. Saigin, Brest               |
| 43. P. Kondratyev, Leningrad       | 80. Y. Sakharov, Kiev              |
| 44. A. Konstantinopolsky, Moscow   | 81. L. Shamayev, Leningrad         |
| 45. A. Konstantinov, Rostov-on-Don | 82. L. Shamkovich, Rostov-on-Don   |
| 46. N. Kopayev, Chernovtsy         | 83. Y. Shaposhnikov, Kuibyshev     |
| 47. N. Kopylov, Leningrad          | 84. V. Shcherbakov, Moscow         |
| 48. Y. Kotkov, Perm                | 85. M. Shyshov, Tbilisi            |
| 49. Y. Kots, Stalino               | 86. V. Simagin, Moscow             |
| 50. N. Krogus, Moscow              | 87. N. Skotorenko, Kemerovo        |
| 51. E. Kuzminikh, Leningrad        | 88. A. Sokolovsky, Minsk           |
| 52. L. Lein, Petrozavodsk          | 89. V. Solovyov, Moscow            |
| 53. I. Lipnitsky, Kiev             | 90. E. Stolyar, Leningrad          |
| 54. G. Lisitsyn, Leningrad         | 91. A. Suetin, Minsk               |
| 55. I. Livshin, Moscow             | 92. E. Terpugov, Moscow            |
| 56. A. Lutikov, Chelyabinsk        | 93. A. Ufimtsev, Kustanai          |
| 57. V. Lyublinsky, Moscow          | 94. M. Usachy, Kiev                |
| 58. V. Makogonov, Baku             | 95. G. Uusi, Tallinn               |
| 59. V. Mikenas, Vilnius            | 96. E. Vasyukov, Moscow            |
| 60. O. Moiseyev, Moscow            | 97. I. Vatnikov, Moscow            |
| 61. N. Mukhitdinov, Tashkent       | 98. I. Veltmander, Izhevsk         |
| 62. R. Nezhmetdinov, Kazan         | 99. G. Veresov, Minsk              |
| 63. A. Nikitin, Moscow             | 100. J. Vistaneckis, Vilnius       |
| 64. N. Novotelnov, Grozny          | 101. N. Voitsik, Moscow            |
| 65. N. Ovechkin, Ivanovo           | 102. L. Volpert, Leningrad         |
| 66. V. Panov, Moscow               | 103. M. Yudovich, Moscow           |
| 67. I. Pogrebyssky, Kiev           | 104. V. Zagorovsky, Voronezh       |
| 68. L. Polugayevsky, Kuibyshev     | 105. E. Zagoryansky, Moscow        |
| 69. A. Polyak, Moscow              | 106. A. Zamikhovsky, Kiev          |
| 70. E. Polyak, Kiev                | 107. S. Zhukhovitsky, Tallinn      |
| 71. J. Randviir, Tallinn           | 108. G. Zhuravlyov, Kalinin Region |
| 72. B. Ratner, Kiev                | 109. K. Zvorykina, Minsk           |
| 73. G. Ravinsky, Moscow            | 110. A. Zurakhov, Kiev             |

## MASTERS OF CHESS COMPOSITION

- |                           |                           |
|---------------------------|---------------------------|
| 1. V. Bron, Sverdlovsk    | 6. R. Kofman, Moscow      |
| 2. A. Gerbtsman, Alma-Ata | 7. V. Korolkov, Leningrad |
| 3. A. Gulyaev, Moscow     | 8. L. Loshinsky, Moscow   |
| 4. H. Kasparyan, Yerevan  | 9. E. Umnov, Moscow       |
| 5. A. Kazantsev, Moscow   | 10. L. Zagoruiko, Moscow  |

The Title of Honoured Master has been conferred on I. Boleslavsky, I. Bondarevsky, M. Botvinnik, D. Bronstein, E. Bykova, P. Dubinin, F. Duz-Khotimirsky, S. Flohr, V. Goglidze, P. Keres, A. Kotov, G. Levenfish, A. Lilienthal, V. Makogonov, V. Mikenas, V. Ragozin, P. Romanovsky, O. Rubtsova, L. Rudenko, V. Smyslov.

F.I.D.E. has conferred the title of International Grandmaster on 17 Soviet players.

The title of International Master is held by the following Soviet players: V. Alatortsev, L. Aronin, E. Bykova, L. Charkunov, V. Chekhover, P. Dubinin, F. Duz-Khotimirsky, S. Furman, I. Kan, H. Kasparyan, R. Kholmov, A. Konstantinopolsky, G. Lisitsyn, V. Makogonov, V. Mikenas, R. Nezhmetdinov, N. Novotelnov, V. Panov, P. Romanovsky, L. Rudenko, V. Simagin, F. Strengstrem, G. Veresov, M. Yudovich.

The title of Women's International Master has been conferred on V. Borisenko, O. Ignatieva, O. Rubtsova, L. Volpert, K. Zvorykina.

F.I.D.E. has conferred the title of International Referee on V. Alatortsev, I. Bondarevsky, V. Chudova, L. Garpunov, I. Kan, A. Kotov, A. Prorvich, V. Ragozin, P. Romanovsky, V. Tikhomirova, M. Yudovich.

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